

CULTURE & LIFE

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1957

January

MOSCOW

*A Happy
New Year!*

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In the Service of Culture and Mutual Understanding

The U.S.S.R. Society for Cultural Relations with Foreign Countries (VOKS) has begun to publish a monthly review—*Culture and Life*.

For over thirty years VOKS has striven for a cultural rapprochement between the peoples of the Soviet Union and those of other lands. This too is the main objective of our new publication.

In *Culture and Life* we shall tell foreign readers about the life of the peoples of the Soviet Union, about our country's rich, multi-national culture.

We are launching our new venture at a time when the international situation has changed. Two or three months ago it seemed that the unhappy days when nations were estranged from each other and the danger of war was mounting, belonged to the past. But today mankind is confronted with new trials.

No one who faces the facts honestly can fail to realize that it was primarily due to the persistent efforts of the Soviet Government that international tension was reduced and people were able to breathe more freely. The world had grown tired of the "brink of war" imperialist policy; people demanded that their governments should co-operate with the Soviet Union on the natural and reasonable principle of the peaceful co-existence of states with different social systems.

If nations are to co-operate they must get to know each other better. In the Soviet Union the process of the further democratization of society is being carried out and the consequences of the personality cult which hindered this process are being removed. The material and cultural standards of life have improved substantially on the basis of the growth of the country's industrial might and the upsurge of agriculture. The incomes of factory and collec-

tive-farm workers have risen. Old-age and disability pensions have been increased, a six-hour day instituted for workers between the ages of 16 and 18, the Saturday and holiday-evening working day reduced, secondary and higher education fees abolished and maternity leave increased. The new year will see a rise in wages of workers in the lowest-income groups and a start made on the phased introduction of a seven-hour working day.

The Communist Party and the Soviet Government together are taking all possible steps to improve the living standards of the Soviet people—workers, collective farmers and intellectuals. This is the mainspring of Soviet Union's unceasing efforts for peace; is not peace essential for the welfare and cultural development of man?

Did not Shakespeare write:

...Peace,
dear nurse of arts, plenties
and joyful births.

In building socialism the Soviet people have created a new, socialist, culture. Our foreign visitors note first and foremost the mass character of Soviet culture. They are struck by the large number of cheap books printed in the U.S.S.R. They notice the number of people who while away a quarter-of-an-hour in the underground railway by reading a book.

It was Lenin who said that culture belongs to the people.

Our socialist state is interested in bringing culture to the masses.

In the Soviet Union, erstwhile a land of backwardness and illiteracy, culture had to come to millions beginning with its first steps, the abolition of illiteracy. Now seven-year schooling is general in the U.S.S.R. and a start has been made to introducing general

ten-year education in both urban and rural areas. In the main, this transition will be completed during the Sixth Five-Year Plan (1956-1960), a step of great historical importance. Every factory worker, every peasant in our country will be an educated person with a certificate of matriculation. Since the Soviet regime was established our colleges and institutes have trained millions of specialists. Most of them are of worker or peasant origin. Today there are about 4,000,000 people studying in higher schools and secondary technical schools.

This general raising of cultural standards serves as a guarantee of our country's progress.

The path taken by Soviet culture, a path of constant searchings, has been long and fruitful.

New discoveries have been made in science, literature and art as the result of debate and the conflict of opposing views. The year that has passed saw some interesting events.

There was a lively response among readers and critics to Vladimir Dudintsev's controversial novel *Not by Bread Alone*, to which reference is made in an article in this number by Tamara Trifonova.

A keen discussion is in progress about questions connected with play-writing and the theatre.

Soviet artists are engaged in a lively argument started by an article by Igor Grabar in the *Literaturnaya Gazeta*. Grabar, one of our oldest painters and art critics, came out against an over-narrow interpretation of realism, which, in his opinion, led to stagnation in art. His article was keenly discussed by the public.

Culture and Life will keep its readers informed about the problems facing Soviet literature, theatre, music and painting, as well as about the professional discussions and arguments going on around current questions involving the development of socialist culture and science.

The multi-national culture of the Soviet Union is a new phenomenon because of its specific ideological content and its mass character. For that reason it deserves to be studied by every foreign observer who wishes to keep abreast with the times. On the other hand, Soviet people, more particularly those engaged in cultural activities, are vitally interested in knowing about the scientific life and the latest

developments in the literature and art of world abroad.

Lenin used to say that a new socialist culture could not be built without a mastery of all the spiritual wealth accumulated by mankind during its long history.

The last few years, especially the period of reduced international tension, saw a remarkable expansion of cultural contacts. Soviet scientists established new links with their foreign colleagues, there were extensive exchanges between various delegations and artists. Exchange of tourists, interrupted by the war, was resumed. New contacts served to remove many prejudices against the land of socialism, the result of insufficient knowledge of the life and culture of the peoples of the U.S.S.R.

And Soviet people too benefited from a closer knowledge and better understanding of foreign lands, of the customs, life and culture of foreign peoples.

To the U.S.S.R. came the French *Théâtre National Populaire*, the American *Everyman Opera*, the Yugoslav Theatre, the English *Ten-nent Company*. Music lovers were rewarded by the visit of the outstanding American violinist Isaac Stern.

The Bolshoi Theatre ballet with Galina Ulanova performed with great success in London.

Soviet art-lovers saw a number of foreign art exhibitions.

To mark Pablo Picasso's 75th birthday, an exhibition of his works was held for the first time in Moscow and Leningrad, organized by the VOKS Friends of French Science and Culture Section in co-operation with the Pushkin Museum and the Hermitage. As always happens when the works of Picasso are shown, this exhibition caused much controversy. Nobody remained indifferent to it.

Soviet organizations sent a number of exhibitions abroad.

Members of the VOKS Photography Section participated in international photographic exhibitions in Great Britain, India, Belgium, Italy and France. At the International Photography Exhibition held at Novi Sad in Yugoslavia several Soviet photographers were successful and the VOKS Photography Section was awarded a gold medal.

There can be no progress in science, literature or art without an international exchange of ideas, without a grasp of what has been achieved in the past.

NEWS in Pictures



Touring in the U.S.S.R. in November-December of last year, the Shanghai Theatre of the Peking Musical Drama gave performances at Moscow, Leningrad, Riga, Tallinn, Vilnius, Kaunas, Minsk, Gomel and Kiev. Nineteen plays from their rich classical repertory were shown. The splendid art of the Chinese actors, harmoniously combining singing and dialogue, dancing and mime, expressive gesture and acrobatic feats, called forth the delight of Soviet spectators.

Photos: Above—a scene from *Fifteen Thousand Coins*; in the centre Chou Hsin-lang, prominent actor and producer, Director of Shanghai Theatre as K'uang Chung. Right—a scene from *The Theft of Miraculous Herb*. Pai Su-chen—actress Chang Mei-chuan (left) and He T'ung—actor Ch'i Ying-ts'ai

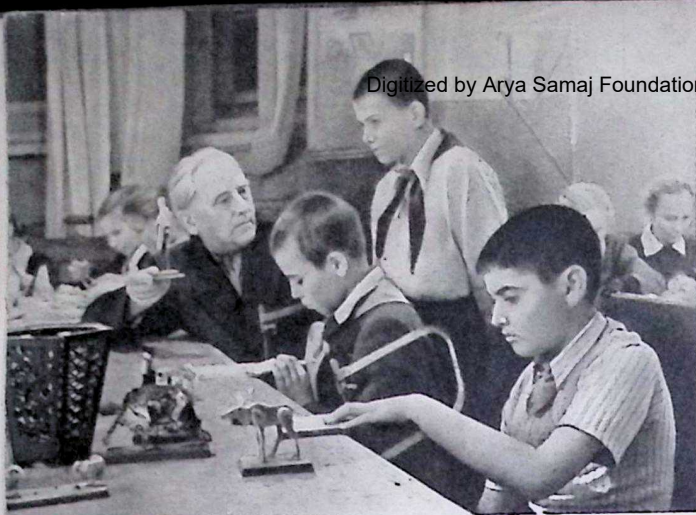


Cinema-films *The Beautiful Inkeri*, *The Rivals*, *Justice*, *That Saucy Chit of a Girl*, *The Matches* were shown during the first Finnish Film Week at Moscow, Leningrad, Petrozavodsk, Riga, Tallinn and Vilnius. A delegation of Finnish cinema people came to the U.S.S.R. for the occasion.

Photo: Finnish cinema-actress Anneli Sauli (centre) with Soviet actresses K. Luchko and L. Shagalova



Biron Kolassi, the outstanding Greek violinist whose concerts were warmly received by music-lovers in the U.S.S.R.



The VI World Festival of Youth and Students is to take place in Moscow in the summer. Throughout the U.S.S.R. schoolboys and girls, students and young workers are making preparations for the occasion.

Photo: At Pioneer House, Moskvoretsky district, Moscow, the children are busy with their presents for the participants in the Festival



In Mosfilm Cinema-Studio shooting has begun of *Ordeal*, a wide-screen two-series film after Alexei Tolstoy's novel of that name. Producer—Grigory Roshal. Katya, one of the principal parts, is played by the young actress R. Nifontova

Japanese artists Iri Maruki and Toshiko Akamatsu, who were awarded an International Peace Prize in 1953 for their series of panels *The Horrors of Hiroshima*, have visited the Soviet Union.

Photo: Iri Maruki and Toshiko Akamatsu (the last two on the left) acquainting Moscow artists with their work



The Sixth Floor, a play by the modern French dramatist Alfred Gehri is scoring a success at the Vakhtangov Theatre (Moscow).

A scene from Act II. G. Pashkova as Edwige; N. Gritsenko, actor and producer of the play, as Jonval



A succession of scientists — Mendeleyev, the Curies, Rutherford, Niels Bohr — led science to the discovery of means of harnessing atomic energy in this mid-century. Mankind has entered an age of atomic technology.

Never before perhaps was the exchange of experience between scientists so necessary as it is today when we stand on the threshold of that new age. We have to strive that this new development in science is used for man's good and not for harm. We remember Hiroshima and Nagasaki. But we also know that in the U.S.S.R. there is the world's first atomic power station.

In recent months the peoples of the Soviet Union, like those of other lands, have felt the beneficial influence of expanding cultural contacts, have enjoyed seeing each other's artists and musicians who have brought with them something of the beauty and national spirit of their respective lands.

But the growth of mutual relations between peoples and the establishment of fresh cultural contacts was not to the taste of the ruling circles in imperialist states. In order to unleash war on Egypt, a state which had only just won its freedom and independence, the international atmosphere had to be fouled. The authority of the Soviet Union as the defender of peace and democracy had to be undermined. An attempt, vast in scale, was made to use the Hungarian events to these ends.

The time will soon come when people whose minds have been poisoned by the hysterical anti-Soviet propaganda raised in the West will understand clearly what a terrible fate was in store for the Hungarian people had the counter-revolutionaries seized power, what a dangerous nidus of war in the very heart of Europe had to be destroyed by Hungarian patriots with the aid of the Soviet army. But in the meantime attempts are being made to break down cultural contacts with the Soviet Union.

The United States has decided to suspend the exchange of delegations and artists with the Soviet Union. As a result, those rank-and-file Americans who were expecting to see in their country the world-renowned Igor Moissejev folk dancers will be disappointed.

Paul Sinker, the Director General of the British Council which a little more than a year ago formed a committee for relations with the Soviet Union, stated recently that the exchange of visits between Britain and the U.S.S.R. had been temporarily put on ice. And the chairman of the committee, Christopher Mayhew, a member of the Labour Party, has now become a zealous organizer of the "freezing" of British-Soviet cultural relations. He it was who launched the campaign against British participation in the World Youth Festival to be held in Moscow this year, and he seems to have taken no little trouble to prevent the Sadler's Wells ballet from performing in Moscow.

Soviet public opinion cannot agree to cultural exchanges being turned into weapons in a political manoeuvre.

Some of our western readers may disagree with our version of events, but we are convinced that the near future will show who is right.

International relations are hard to establish, but only too easy to break.

The cultural contacts that have been established and which are as beneficial to the Soviet people as they are to the people of France, Britain, the United States, Germany, Argentina and elsewhere, these relations must be maintained and made to grow. We cannot allow the iron curtain to fall again.

Our magazine will strive for the further growth of cultural co-operation, it will serve to strengthen mutual understanding and friendship between the peoples of the Soviet Union and foreign lands.

In the Depths of the Universe

By **V. A. Ambartsumyan**,
Member of the U.S.S.R. Academy of Sciences

Academician Viktor Amazaspovich Ambartsumyan, President of the Academy of Sciences of the Armenian S.S.R. and Director of the Byurakan Astrophysical Observatory, is one of the most prominent astrophysicists of our day. To him we owe a discovery which laid the foundations of a new, extremely fruitful trend in cosmogony: the discovery of what are known as stellar associations — groups of stars possessing properties which speak of their relatively recent origin. Great theoretical and practical importance is also attached to V. A. Ambartsumyan's research *On the Dispersion of Light in Turbid Media* which he completed in 1941.

V. A. Ambar'sumyan is an honorary member of the British Royal Astronomical Society, an honorary member of the American Astronomical Society, and a number of other scientific societies. For six years he was Vice-President of the International Astronomical Union. In 1955, the French Astronomical Society awarded him the Janssen Medal for valuable researches in the field of stellar cosmogony.

The exceptionally swift development of the exact sciences was one of the distinguishing features of the last few decades. The attainments of physics, chemistry, astrophysics surpass the boldest dreams of preceding generations. And, perhaps, the most remarkable thing about this unprecedented rate of development of science is that each new discovery gives rise to fresh and still more profound and interesting problems. The number of problems yet unsolved therefore grows with the achievements, and fresh, broad horizons for creative activity open up before mankind. If in the past centuries, only hundreds of scientists engaged in research all over the world, the absorbing prospects for the development of science in the next few decades will require the efforts of thousands and even millions of people of different countries.

This extension in the scope of research is vividly and clearly illustrated in the field of astrophysics.

After the great revolution in science that occurred in the 16th and 17th centuries, when, as a result of it, the geocentric theory of the structure of the Universe was rejected and a correct scientific approach to the study of this

problem elaborated, human thought broke through the narrow confines of our planet and penetrated into the boundless spaces of the Universe: the attention of scientists was naturally attracted by the objectives nearest to the Earth, i. e., the planets of the solar system.

During the 17th and 18th centuries the basic laws governing the structure of the planetary system, with the Sun as its centre, were discovered. It was established that the Sun is a cosmic body, qualitatively different from the planets and many, many times greater than they both in mass and volume. It was also found out that each of the countless stars seen through the telescope is a body of the same nature as the Sun. This conclusion can be somewhat crudely expressed in the following formula: the Sun is one of the stars, the stars are distant suns.

The technical means at the disposal of astronomers in those times, however, did not allow a profound study of the structure of the stellar system. One thing only was clear: in its size and structure this system presents a formation of a much higher order than the planetary system.

No matter how great the distances between the planets as compared with terrestrial distances, they are travelled over by light in a few minutes or, at the utmost, a few hours. On the other hand, it became clear that the distances between the stars are so immense that it takes several years for the light of any one star to reach its nearest neighbours.

The first half of the 19th century was marked by the exact determination of the distance from the Earth to the nearest stars. Only after this did it first become possible to go into the problem of the structure of the stellar system.

It took about a century of intense, painstaking efforts on the part of astronomers all over the world, hundreds of thousands and millions of most precise astronomical measurements had to be made, in order to solve the problem of the structure of that stellar system which includes our Sun, with the whole of the planet family, as an independent member. It appeared that this system, known as the Galaxy—the Milky Way—consists of tens of thousands of millions of stars each of which describes a definite motion under the influence of the other members of the system. The Milky Way is so vast that it takes light approximately seventy thousand years to travel from one end of it to the other. Thus, the diameter of the Galaxy is hundreds of millions of times greater than the diameter of the planetary system.

It can be said that in the 19th century and the beginning of the 20th we gained cognition of a much greater part of the Universe, the structure of which is no longer a mystery to us, although, of course, very many of its details are still unknown.

From the beginning of the 20th century astronomers, being equipped with more powerful instruments, began to display ever greater activity in studying other stellar systems, lying beyond our Galaxy. Many of them, it appeared, resembled the Milky Way both in their structure and dimensions. Therefore, these outer stellar systems were named galaxies but, to distinguish them from our Galaxy, they are not written with a capital

letter. It turned out that each of the outer galaxies, like the Milky Way, consists of a central nucleus around which all the stars of the given stellar system revolve.

At present, exploration of the outer galaxies forms a huge part of the work of astronomers. That is natural. Before the eyes of the scholars there opens up a new, grand world consisting of many millions of galaxies, each representing a stellar system of the same scale as the Milky Way.

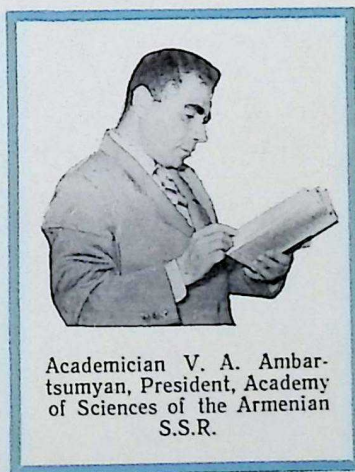
No one has yet counted all the galaxies which can be observed with modern astronomical instruments. It is possible that this number approximates a thousand million. At any rate, it runs into hundreds of millions. The outer galaxies nearest to us lie at a distance of a hundred and fifty thousand light years from our planet, and many of them which lie on the border of accessibility of our telescopes are separated from us by more than a thousand million light years. This distance exceeds the dimensions of the planet system a million million times. Astronomers are now hard at work trying to determine the arrangement of the whole of this

gigantic system of galaxies and it must be noted that important results have already been achieved in this direction although the problem as a whole, even in general outline, remains unsolved.

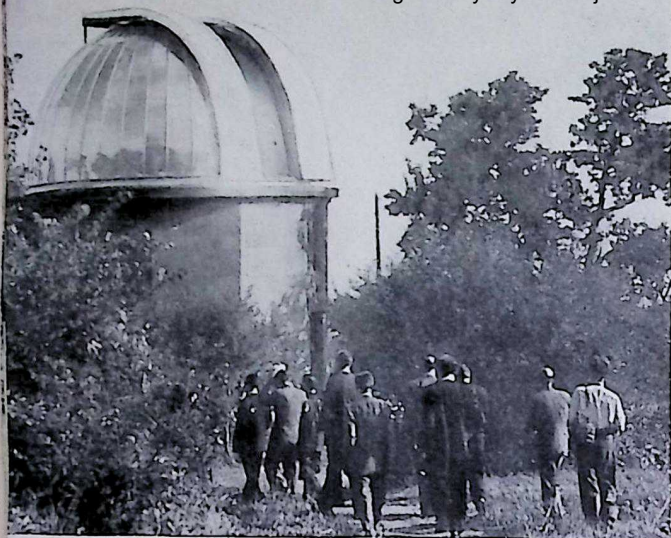
One of the most interesting conclusions drawn by astronomers from their studies of world space is that the galaxies, as a rule, are met with in more or less close clusters. There are very many double and treble galaxies, as well as multiple systems in which two or more galaxies lie close to each other. Frequently, the galaxies are gathered in clusters consisting of a large

number of systems.

In recent years, a new method of studying the depths of the Universe has been elaborated. It is based on measurement of the radioactive radiation of the heavenly bodies. It was discovered that both the Milky Way and the outer galaxies emit radioactive rays. Apparently, each of the galaxies emits these rays in the same way as it radiates light. The source



Academician V. A. Ambartsumyan, President, Academy of Sciences of the Armenian S.S.R.



One of the watch-towers of the Byurakan Observatory

of this radioactive radiation is the interstellar substance which usually forms a part of each galaxy.

Extremely interesting is the following fact: while the overwhelming majority of the stellar systems have the same power of radioactive radiation as our Galaxy, or less, some of the galaxies, as rare exceptions, emit radioactive radiation which is hundreds of times more intensive than that of the Milky Way.

Such intensive sources of radioactive rays were named "radiogalaxies." Out of several thousand ordinary stellar systems only one is a radiogalaxy.

But most interesting of all is that among the outer galaxies within the range of observation there has been discovered one with a strength of radioactive radiation approximately a thousand times greater than the radiation of the above-mentioned radiogalaxies and hundreds of thousands of times greater than the radiation of the ordinary galaxies. This extraordinary radiogalaxy is observed in the direction of the Constellation of the Swan and is called Swan-A.

The Swan-A galaxy lies at a distance of about three hundred million light years from the Earth. Very possibly and even probably it has long since ceased emitting radioactive waves with such strength, although, not only does it appear to us as the source of a greater stream of radioactive radiation than any of the other galaxies, but this stream even pre-

vents us from receiving the radioactive radiation of weaker objectives lying in the same direction!

Remarkable is that among the many million galaxies which lie nearer to us than the Swan-A there is not one emitting radioactive radiation of the same power as the Swan-A or even one-tenth of the latter's strength. Apparently, at the much greater distance of a thousand million light years we do not meet with any radioactive radiation of such great strength either. This galaxy, therefore, is an absolutely unique phenomenon.

Of course, it is not excluded that in the future, at distances exceeding a thousand million light years, there will be discovered analogous objectives of gigantic radioactive power, but that will not diminish the exceptional importance of the observed phenomenon or our desire to explain the role which it plays in the Universe surrounding us.

The American astronomer W. Baade has succeeded in photographing the Swan-A galaxy with the help of the world's largest reflector (having a mirror with a 5-m diameter). It appeared that this system, unlike others, has two nuclei. This discovery gave him grounds to present the supposition that here we are dealing with the rare phenomenon of a collision of two galaxies.

Theoretical elaboration of this problem shows that such a collision may reduce the interstellar substance of each of the colliding galaxies to a condition in which intensive radioactive radiation is inevitable. Owing to the immense dimensions of the galaxies this collision may last several million years. This is but a moment in the life of the galaxies, although to us such a period seems very long.

Thus, according to Baade, the present condition of the observed galaxy, or rather couple of galaxies, is only a short episode in their life, and an *incidental* one at that, because in his opinion this condition is not due to the internal laws governing their development.

Our observations, however, helped to establish a whole number of other facts too. It appeared that the other radiogalaxies, mentioned above, possess analogous peculiarities of structure. In some cases, these peculiarities are manifested in that the radiogalaxies appear to us by their visible rays like two galaxies, of which one is superimposed upon the other; in other cases the central

nucleus emits a stream consisting of different condensations.

Attempts were made to study these phenomena proceeding from the assumption that in each such case we were dealing with a collision of two galaxies.

The attention of the author of these lines was, however, drawn to the fact that all the known radiogalaxies, the powerful emitter Swan-A included, are possessed of great radiance, i. e. emit much energy in visible rays. If we divide all the galaxies into groups, according to the magnitude of their radiance, i. e., the power of their optical radiation, then all the known radiogalaxies, the Swan-A among them, will be included in the group of galaxies of the greatest radiance. It seems quite improbable that collisions, causing intensive radioactive radiation, should occur only among the galaxies possessed of the greatest radiance. We, therefore, expressed another supposition to the effect that the radiogalaxies, including systems analogous to the Swan-A, present a regular stage in the development of the galaxies of the greatest radiance. In that case, the presence of two nuclei or other signs of duality should be regarded as the result of fission of the nucleus of the primary single galaxy, or the emission of large quantities of matter from it.

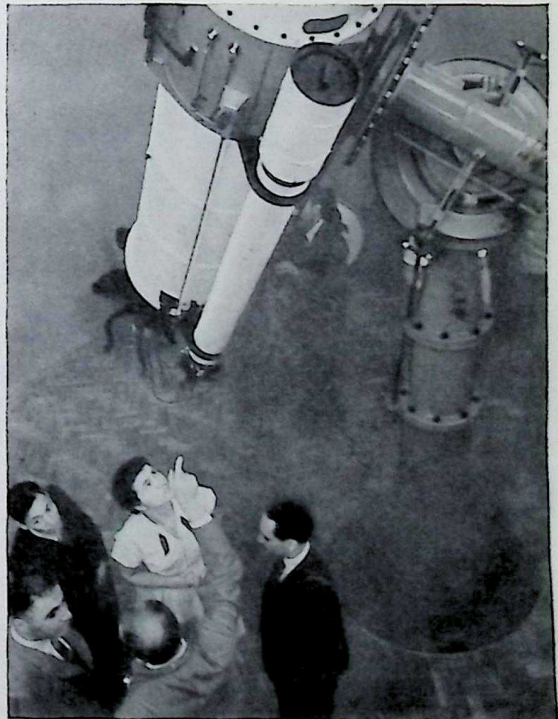
It must be admitted that up till now science does not possess sufficient data allowing a final choice to be made between the two hypotheses. Nevertheless, facts established in recent years sooner speak in favour of the second point of view, i. e. that some of the galaxies are passing through a stage of intensive radioactive radiation stipulated by the laws governing their development.

Incidentally, the author's observations of double and multiple galaxies speak in favour of this. As I have already said, the number of double, treble and, in general, multiple systems among all the known galaxies is very great. It appears that the percentage of double galaxies to the total number, as well as the ratio of the number of treble galaxies to the double ones depend upon the manner in which the components of the double and multiple systems arose: by means of the joint origin of the components of a multiple system from a single body, i. e., by the division of an original body into parts, or as a result of the meeting and reciprocal attraction of single galaxies which originated independently.

Our studies of the multiple galaxies yielded very definite conclusions: the components of each multiple system appear together from a single body. If that is so, then one of the possible mechanisms is the fission of the galaxies' nuclei into two or several nuclei. It is natural to assume in that case that the radiogalaxies are systems which are now in the stage of fission.

Lately, the British scientist M. Ryle, working in Cambridge, discovered a large number of new, relatively weak sources of radioactive radiation. The majority of them could not be identified with the galaxies, the radiation of which is observed in visible rays. According to Ryle's preliminary surmises, these weak sources of radioactive radiation are objectives of the type of the Swan-A, lying at immense distances, exceeding a thousand million light years. If this surmise proves correct, a study of these sources will help us to understand the real nature of the Swan-A

Foreign visitors, invited to the opening of the Byurakan Observatory, at the telescope



and of the radiogalaxies in general. Furthermore, this will make it possible to penetrate to yet remoter regions of the Universe than we have succeeded in doing up till now—to regions separated from us by thousands of millions of light years.

* * *

Thus, the history of the development of astronomy is the history of the penetration into ever remoter regions of world space. This is the process of the conquest of space by the human mind.

Immeasurably extending the boundaries of the known Universe, our thought meets there more and more new physical phenomena, new objectives qualitatively different from those which we have observed at closer distances. The Universe is proving to be infinitely profound not only in its dimensions but also in the variety of the phenomena occurring there.

All the achievements of science in conquering space have, up to the present, been the results of the efforts of scientists of different countries and different nationalities. Owing to their gigantic scale, the new problems in this field demand still greater efforts and, hence, still greater co-operation on the part of scientists all over the world. It is no fortui-

tous that the desire of scientists for international co-operation has increased so much. International astronomical conferences and symposiums are now held annually. The conferences of scientists of one country now often turn into true international conferences thanks to the active participation of foreign guests.

Such was the case, for instance, at the conference on variable stars held at the Byurakan Observatory (Soviet Armenia) in September of last year. The conference coincided with the opening of this new observatory, one of the chief aims of which is a thorough investigation of the outer galaxies. This study will be made with the help of both optical telescopes and powerful radiotelescopes, and will doubtlessly open up before Soviet astronomers fresh fields for research.

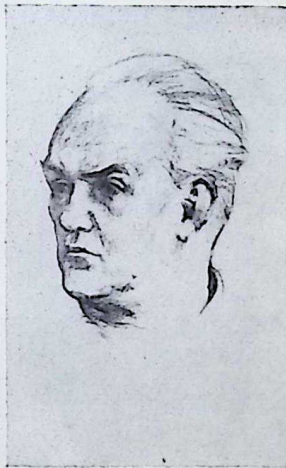
We astronomers, profoundly conscious of the importance of our science for mankind, believe that extended contacts between nations will permit us to work in harmony on the solution of important problems. The time has come when, in addition to the task of the conquest of space by the human mind, the possibility has appeared of beginning work on the solution of a still grander and more difficult problem—the problem of inter-planetary communications, i. e. the actual conquest of world space by man.

WRITERS TELL US

Believing that it would be of interest to our readers to hear the plans of some Soviet writers, we approached a number of leading authors.

Below we reproduce their replies to our questions about what they are now working on.

Drawing by
O. Vereisky



NIKOLAI
TIKHONOV

We Live Next Door—that's the title of a big book on which I am now working. It is about the life of our neighbours, the peoples of Pakistan and Afghanistan.

The book will consist of several dozens of my poems, written at various periods, of short stories and the tale *White Wonder*, which appeared recently in the Soviet illustrated weekly *Ogonyok*.

During my travels I collected much interesting material and formed many impressions.... I want to tell how the people of Pakistan and Afghanistan wish to live in peace and friendship with other nations and write about the Soviet people's keen interest in the life and culture of these countries.

After that I intend to prepare for publication the travel notes I made in Burma, Syria and the Lebanon. Some of them have already been published in our press.

At the same time I shall be working on a collection of poems about People's China, about its men and women, and about the tremendous changes that have taken place in the social life of that vast and ancient country.

As you see, these days all my books are about the East. This is not surprising, for the East has for a long time, since my earliest works, been my main interest.

LEONID
LEONOV



Drawing by N. Zhukov

Ten years ago I wrote the play *Golden Chariot*. It was a play about our people, who had just gone through the ordeal of war, a people determined to achieve happiness, a people who will achieve it, because they have earned it.

The play was not staged at that time, owing to a number of reasons. Only in 1954, the Moscow Art Theatre included it in its future repertoire. Before handing the play over to the theatre, I decided to go over it again, so to say, to "let it through my pen" once more. This resulted in changes in several scenes. The play is now somewhat different than the original version.

I believe the production will be an interesting one, and I'm looking forward eagerly to seeing it.

Of course, like every writer, I have many plans. Naturally, it takes time for these plans to acquire definite shape. Literary work is a continuous process. The work goes on all the time, every day and every hour, without a break. I may adapt my novel *Russian Forest* for the stage.

Drawing by A. Tishler



ANNA
AKHMATOVA

Not long ago the State Literary Publishing House brought out a collection of my translations of classical Korean poetry. *Amaranthine Words of the Land of Green Hills* is a volume of Korean poetry covering the

period from the fifteenth to the eighteenth century. None of these poems has ever been translated into Russian. One of them, Yun Son Do's *A Fisherman's Seasons*, in subject and general mood somewhat surprisingly brings to mind Ernest Hemingway's story *The Old Man and the Sea*.

Korean poetry is very much akin to painting, it does not make use of rhyming, and this gives the translator much greater freedom and at the same time enables him to achieve a much higher degree of accuracy. It is said that the rhymes of one's own poems are wings, but in translation they become heavy weights.

I have translated Rabindranath Tagore's poem *Africa*. I am also translating some of the ancient Chinese poems. A theatre in Rostov has staged my translation of Victor Hugo's play *Marion de Lorme*. In the near future I plan to acquaint Soviet readers with the work of Serbian and Czech poets.

An idea that has been in my mind for a long time is to do some exploratory work concerning methods employed by our great Russian poet Pushkin. I have already completed a paper of this series, about Pushkin's poem *The Stone Guest*; another paper, about certain periods in Pushkin's life and the cause and circumstances of his death, is nearing completion.

As for my own poetical work, a poem of mine, *There Are Three Epochs in Memories of the Past...*, appeared in the volume *A Day of Poetry*, which was published in Moscow in September 1956 and contained works by over a hundred Soviet poets. The anthology of Soviet poetry which is to be published in two volumes for the 40th anniversary of the October Revolution will contain over twenty of my poems of different periods.

The State Literary Publishing House is this year to put out my *Selected Poems*. This will be a collection of poems written between 1910 and 1956, as well as excerpts from a new poem, *Nineteen Thirteen*, on which I am working at present.

a series of poems about China, which I am now completing.

For several years now I have been working on a novel in which I hope to depict the Lithuanian people's struggle for Soviet power in 1938-1940. I myself took part in this struggle, and I want to draw a picture of life in Lithuania's towns and villages at the time. I have written half the novel and I think I need about another year to finish it. I plan it as the first part of a big trilogy: the next two volumes are to be about the life and struggle of my people during the war and after.

I am also working on a book of prose, which is soon to be published in Moscow in Russian. This will consist of the novel *Friendship*, several short stories, some reminiscences and articles written at different times.

Drawing by
M. Langleben



ANTANAS
VENCLOVA

The past year has seen the publication in Lithuanian of my selected works in three volumes and my book *A Journey Through China*. My journey took me to Northeast China, to the major cities of the country—to its capital Peking, to Shanghai, Wuchang and Hangchow, to Canton. It enabled me to meet Chinese workers and peasants, and the courageous people who fought the floods on the great Yangtse River. This unforgettable trip also provided me with material for

MUKHTAR AUEZOV

My latest book, published recently in the Kazakh language, consists of true stories about India. Besides this, I am preparing to translate into Russian the last volume of my novel, *Abai's Road*.

This book brings to a close my work of many years on a four-volume epic about the life of the great Kazakh poet and enlightener Abai, a gifted son of the people, a man whose life-story is inextricably interwoven with the life of his country, Kazakhstan.

I am now beginning to work on a new series of novels about Soviet Kazakhstan. The first of these books, describing the life of a small village in the steppelands and the changes brought about under the Soviet government, I plan to finish in time for the Festival of Kazakh Art and Literature, which is scheduled to take place in Moscow in 1958.

I want this to be a work about my contemporaries, about the people living and working beside me, who are not just witnesses of the notable events of our epoch, but participants in them.

I am combining my work as a writer with teaching. As a professor of the State University in Alma-Ata, I lecture on the history of Kazakh literature. It some-

times happens that my students become writers, journalists, or critics. In such cases we continue to work together even after they leave the university.

Much of my time is also devoted to the study of Kazakh folklore. It was this work that brought home to me the inexhaustible creative powers of my people and enabled me to write a book about their bard Abai.



Drawing by M. Langleben

VENIAMIN KAVERIN

At a literary discussion in the hostel of Moscow University soon after the war, the question was raised of why we had no books giving a real insight into the work of scientists. And this at a time, as one very fervent girl said in the discussion, when science had come to play such an important part in our life and governed the country's advance to Communism. The girl was quite right. But I doubt whether she fully appreciated the amount of work one has to put into a book about men of science. Actually, throughout the thirty years that I have been writing I have been approaching this theme from different angles. My first short story, *The Eleventh Axiom*—about the life of the Russian geometry genius Lobachevsky—was submitted to a contest for beginners under the motto "Art must be based on scientific formulae." The quest and ambitions of a young literary historian served as the theme for my novel, *Wishes Fulfilled*. It always seemed to me that the very principles of scientific work were instructive and important to artists. No wonder their study has always had so fruitful an effect on literature. But how was the problem to be tackled? What scientific data should one choose? Should the book be of educational value? These and many other questions in my mind received an answer when I chose the field of microbiology, work in which I had long been following with the greatest admiration. Russian microbiology had always been advanced by men of strong character, courageous optimists prepared for self-sacrifice and clearly aware of the place this young science was destined to occupy among the other natural sciences. That was the type of men Mechnikov, Zabolotny and Gamaleya were. These noble traditions are carried on by scientists in our day too.

When I was working on the novel *Two Captains* I surrounded myself with books about aviation and Arctic explorers. Now these books have been replaced with works on microbiology. This has proved a far more difficult subject. First of all, one has to read these works differently than they are read by scientists. One has to reconstruct the scientist's thoughts. That is the difficulty—to understand what the scientist omits to mention, his psychological problems. A second and still more difficult problem faced me in connection with the fact that my novel is based on the story of a woman, which she herself tells. In *Open Book*, as my trilogy is called, the story is told first by a little girl, then by a young woman, and finally by a fully mature person. The style, therefore, changes from part to part, to reflect the development of the narrator's mentality.

I was not deterred by the difficulties of the task—neither by those I have mentioned nor by those which it would take too long to tell about. There can be no easy success in literature, as I know from many years of experience. My trilogy is finished and will be brought out in full this year by the Young Guard Publishing House. I await the reader's judgement excitedly and impatiently.

VERA

INBER



I am preparing for publication my collected works. This means putting in order everything I have written in nearly fifty years of literary work. My collected works will run to four volumes. All this calls for much work on my part, for as a writer becomes more mature, he also becomes more exacting in his work.

Apart from this, I'm working on a book which I have called *Inspiration and Mastery*. This is something in the nature of a writer's diary. It is based on my lectures for students at the Maxim Gorky Institute of Literature.

To my mind, a writer must share the experience he accumulates over the years. In this book I am including advice to young writers, beginners, and addressing readers who write to me and whose letters over a period of many years I am taking this opportunity to answer. There will also be digressions in the form of reminiscences of the days when I was just beginning to write.

Some excerpts from this book appeared last year in the ninth issue of the magazine *Znamya*.

For the Publishing House of Children's Literature I am working on a book about animals—I am very fond of them. I keep three dogs and two cats as pets. My favourite, Benya Krik, is a dachshund; like his "prototype", the hero of one of Babel's books, he is a very clever little devil.

The book will contain many amusing pictures, which, I hope, my young readers will like.

As for my poetical plans, I think it is too early to speak of those. I am superstitious and I would prefer not to speak of things that are very dear to me.

LEV KASSIL



I have lately done much travelling abroad. At the end of 1955, as a member of a VOKS delegation, I visited many towns of Rumania during Rumanian-Soviet Friendship Month. On my return, I wrote of my impressions and also spoke of the trip at schools, colleges and factories.

Last year, as a correspondent for one of the Moscow papers, I went to the Winter Olympics at Cortina in Italy. The trip to the "White Olympics" was important to me because I was then working on a novel I had begun long ago about a girl from the Urals, who was a famed skier, and her Moscow trainer. The brilliant victory of a Soviet girl, L. Kozyreva, who won the gold medal in the skiing competition at the Olympics made my job much easier and I was able to finish the novel. It has already appeared in a magazine and is to be put out soon by the State Publishing House of Children's Literature. I have called the novel *The White Queen's Move*.

Last summer I made another trip abroad. Together with a large group of Soviet tourists, I travelled on the *Pobeda* from Odessa to Leningrad, that is, around Europe. During this trip a group of Soviet journalists made many sound recordings on tape in the form of an imaginary log-book of the boat. I was the narrator in these recordings, which were later broadcast over Radio Moscow with invariable success. I was also taking part in the work of creating a documentary in colour *From Rome to Milan*, which was filmed by Soviet cameramen.

At the present moment I plan to resume work on a book I set aside when I went abroad. *His Little Companion* is a book about Lenin and a homeless waif from Saratov who was adopted by Lenin's sister, Anna Ulyanova. The book is based on actual documents. I am working on it together with Max Polyanovsky, with whom I wrote the book *Street of the Younger Son*, about the young war hero Volodya Dubinin.

CONTEMPORARY MUSIC

(a composer's reflections)

By *Aram Khachaturyan*

National cultures have never developed in isolation from each other. A wonderful process of interaction between cultures, or what might be called "diffusion" in the realm of art, music in particular, is going on today in different countries, including those of the East. Hence the singular importance of the problem of the national aspect of art in our day, of its popular origins.

This problem is one of the cardinal problems of contemporary music. The composer is the free heir of the artistic treasures accumulated by his people over the centuries. If he knows and loves the songs of his people, shares their life, and expresses their thoughts and feelings in his music, the latter will possess the important qualities which constitute what we call its national feeling.

The true artist is always conscious of his bonds with his people and cannot but express their cherished ideals and vital interests. The people are the creators of the musical tongue, of that particular complex of tone, rhythm and timbre which enable us to define unerringly the national affinities of a composition.

But to me that does not imply that the utilization of folk melodies in composition is a *must*. I think more of the method of free utilization of the root elements of folk music, of turning these to one's own purposes and so creating qualitatively new melodies which correspond to one's own musical ideas.

A piece of music must have its own national colour and feeling. The history of the music of all the European as well as Oriental peoples bears this out. Need we prove that Bach

and Beethoven belong to the national culture of the German people, Chopin to that of the Poles, Smetana to that of the Czechs, Sibelius to that of the Finns? The music of Rameau, Berlioz, Saint-Saëns, Debussy and Ravel speaks to us of France, the character of her people, their manner of life as it has shaped itself through the centuries. As for the Russian school, the art of Glinka, Mussorgsky, Borodin, Rimsky-Korsakov, Chaikovsky, and Rakhmaninov has revealed to us the profound springs of the national culture, folk spirit and character of Russia. The same applies in full measure to the musical art of the Chinese, Indian, Burmese, Egyptian, and Negro peoples.

By developing the national features of every culture, music gains not only in content and distinctness of form, but also in the interest it has for other peoples, for mankind as a whole. All these are truisms, beyond dispute. And yet we know from experience that there is a tendency today in contemporary music to deny the national roots of art as well as its ideological message.

I have travelled extensively in Europe during the past few years. I have met many foreign composers, listened to their music, and argued with some of them about the roads musical development has taken in our times. In all the countries I have visited, I have made the acquaintance of gifted masters who are deeply devoted to their people and their national culture. These composers are fighting against barren academic routine as well as the distortions of "abstract art," still in vogue here and there. They are looking for their own original road in art. The best of them, alive to the beat of contemporary life, conscious of their spiritual ties with their own peoples and their own national traditions and culture, are writing genuinely original works which are advancing the musical art of our day.

But it has also been my lot to listen to music of quite another kind. I have encountered musical trends in the West which to my mind have nothing to do with real musical progress. Divorced from life, shorn of content, based on cold arithmetical computations, incomprehensible even to the trained musician, this art is absolutely devoid of national characteristics.

As you may know, recently there have cropped up, in West Germany, the United States,



and France, specialists in what is called "concrete music" (better to say, agglomerated noise) and in musical "pointillism" and so on.

All these trends pose as the "musical vanguard." Their avowed aim is to overthrow genuine art, to make short work of the grand principles of message and content, and to bury forever the ageless treasures of the national cultures of the past.

However general our discussion of the development of contemporary music, we must not overlook the problem of innovation in music. The so-called "musical avant-garde" of the West usually limits innovation to the search for new forms, i. e. such forms as often abolish the artistic standards and traditions of the past centuries. To them novelty in art is synonymous first of all with experimentation towards new and sometimes totally arbitrary standards of "sound combination." But real innovation, as I see it, demands that we express the spirit of our times in our own individual way and that we find exact and convincing forms in which to project this new content.

I am very fond of the work of the excellent Hungarian composer Béla Bartók. I consider him one of the best and most striking exponents of a genuinely new beginning in contemporary Western music. His work is linked by a thousand ties with the culture of his people. In that sense it convincingly refutes the pseudo-new tendencies of many of the modernists. Bartók was a real humanist-artist; the struggle for humanistic and truthful art inspired his life and work. The soul of his people lives in Béla Bartók's music. In many of his symphonic, chamber and vocal pieces, as well as his sensitive adaptations of folk songs, the colours of the musical art of the other Central European peoples interplay with those of Hungary.

Bartók stands as an example to all of us of the devoted, conscientious and creative attitude to folk music. At the same time he was an innovator whose music played a singular role in the all-round development of contemporary music.

* * *

The problem of how to express the new themes and worthily embody in sound the advanced ideas of our time underlies the entire history of Soviet music. Lenin's maxim: "Art belongs to the people" has guided successive generations of Soviet composers. Essentially, this maxim defines the basic trend of our search.

This does not mean, however, that the development of Soviet music has always followed a straight, smooth road, with neither contradictions nor mistakes. We Soviet composers have had our contradictions, made our mistakes, sometimes lost our way. But life, Soviet reality itself has disclosed the nature of these mistakes and shown the artist the right way.

The best example of the truly modern innovator in music is Dmitry Shostakovich. In his music we can feel the living breath of our times. The vivid musical imagery of his 7th or *Leningrad* Symphony, written in the autumn of 1941 in that beleaguered city, or his 5th, 8th, and 10th symphonies, convey the thoughts and feelings of his contemporaries. At the same time these works of his by their novelty of form and brilliant invention as concerns instrumentation denote a great advance in contemporary music. In his best works it would be impossible to find a single bar in which the novelty of form is not justi-

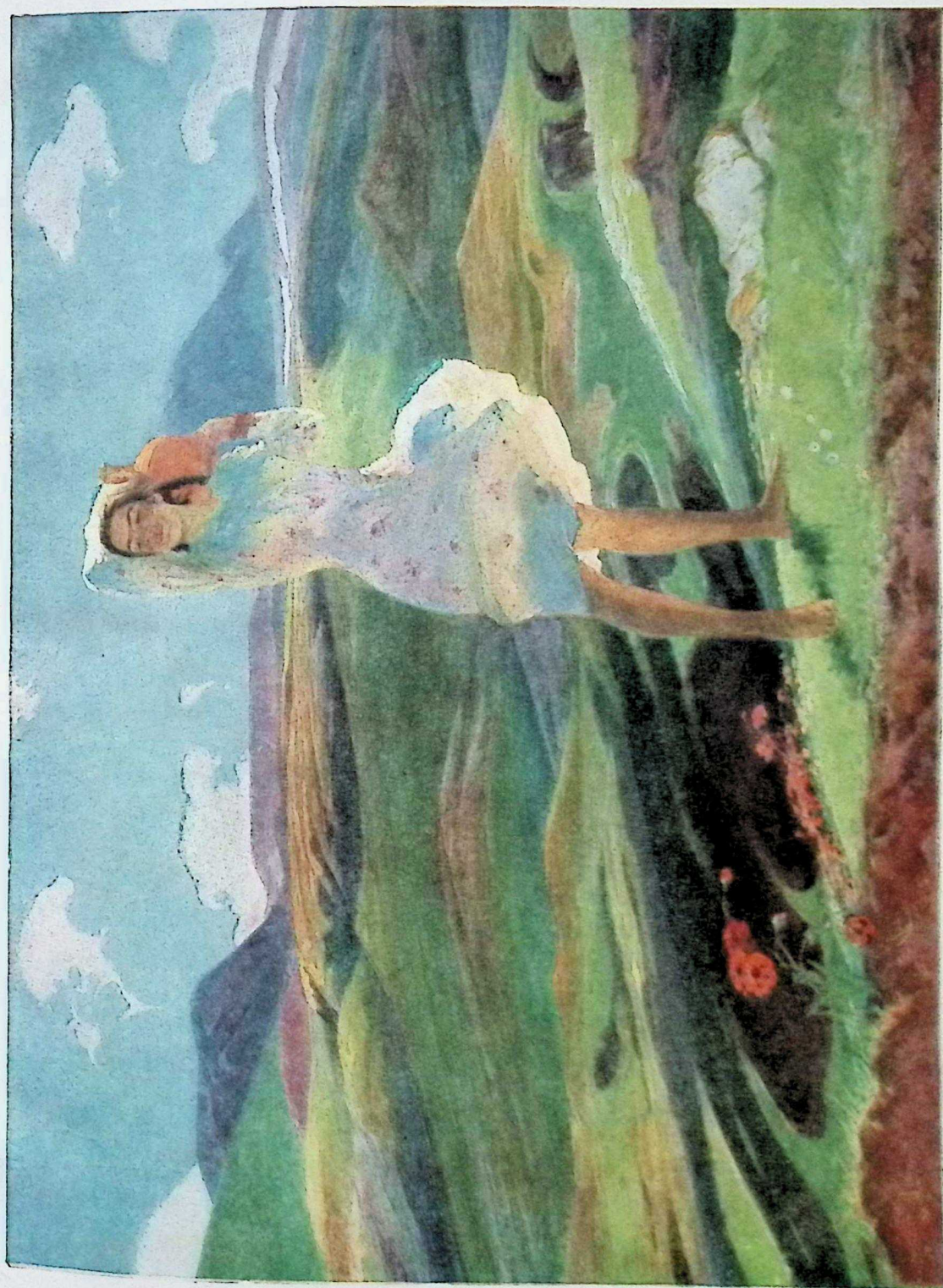
fied by the idea, emotional content and vivid feeling.

Sergei Prokofyev was a great innovator. The impact of his work has been tremendous, greater perhaps than we realize, and not only on the development of Soviet music, but on that of contemporary music as a whole.

Of course, it would be wrong to limit Soviet composition to those two names. There are many interesting and original composers in Moscow and Leningrad and the non-Russian republics of the Soviet Union. The emergence of very gifted and promising young musicians is to me a particularly gratifying sign.

These young composers have brought to music their own themes and approach to life, their youthful energy and verve. I might mention such commendable works by our young composers as G. Galynin's *Epic Poem* and piano concerto; Boris Chaikovsky's symphonetta; R. Shchedrin's ballet *The Little Hunchback Horse*; A. Eshpai's piano and violin concertos; the two symphonies, concertino for violin and symphonetta of O. Taktakishvili; A. Arutyunyan's *Cantata to My Country*; the oratorios of V. Chistyakov, V. Mukhatov, E. Tamberg and A. Gadzhiev, the chamber pieces of S. Tsintsadze, and many others.

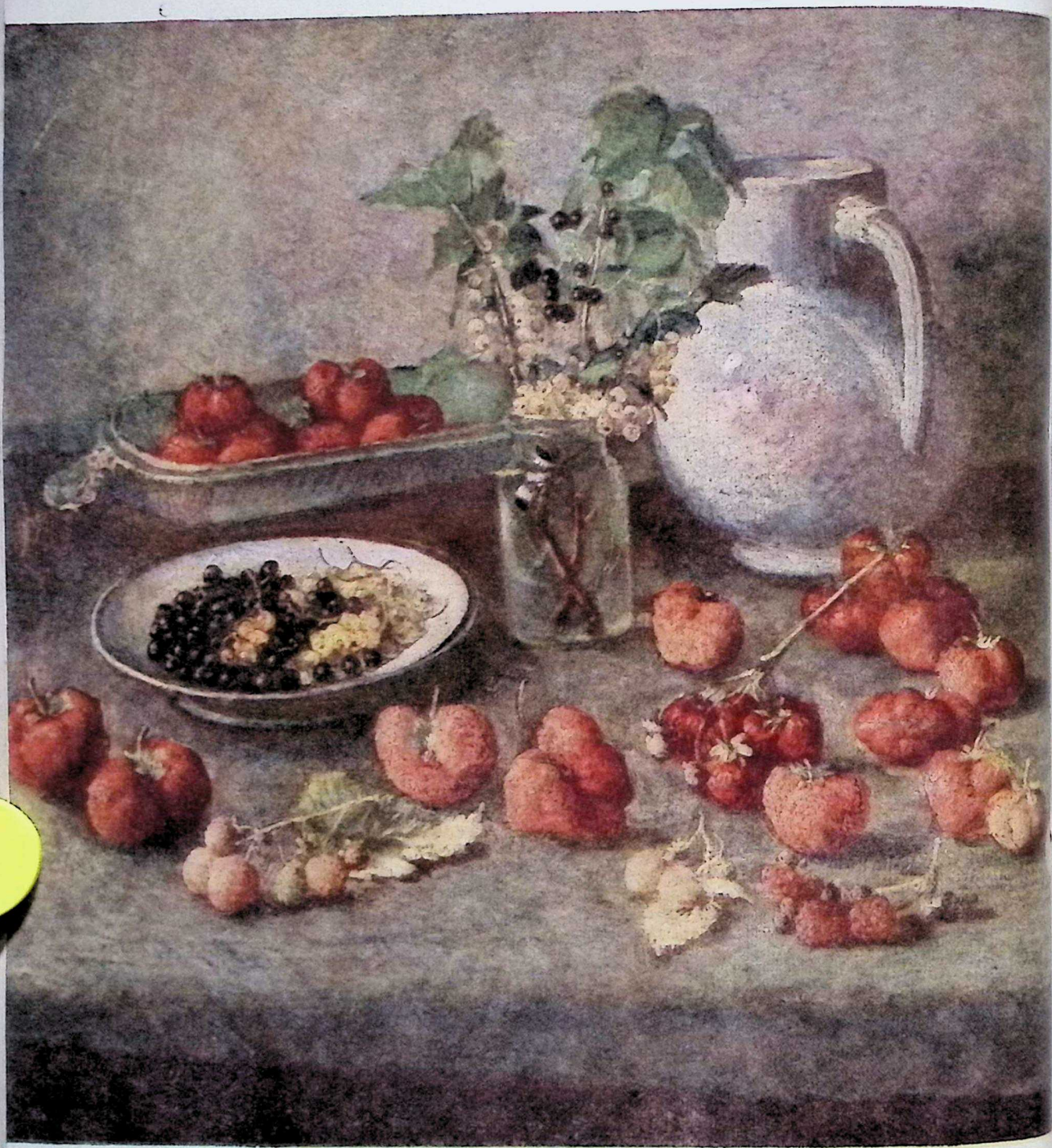
Youth is a most sensitive barometer of our creative vitality. In the process of its growth all the positive and negative sides of the development of Soviet music are thrown into relief. Our young composers react very sensitively to all our arguments on how the musical art of the present should develop. During our creative discussions in the Union of Soviet Composers, and our discussions of new works in the conservatoires, opinions and view-points on art often clash. Usually the first shots are fired by our young composers and musicologists. Listening to their passionate disputes, we are glad to see that the best and most talented representatives of the younger musical generation are going out actively to meet life and accept the most difficult creative tasks. Passive obedience to rules learned at school does not satisfy them. They are looking fearlessly for their own roads of musical expression. They may also make their mistakes and meet with their failures. But it is more important to search and try, that is to be an artist, than a mere craftsman blindly copying the methods of the great masters of the past, and always borrowing uncritically



Oil, 1955

Spring

O. Zardaryan



I. Mashkov

Still Life. Strawberries with White Jug

The 1956 one-man

from prominent contemporaries, or from folk music.

* * *

The world is today a witness to the rapid renaissance of the national cultures of the peoples of the East, who are reaching out for freedom and a new life. We rejoice to see the wonderful rebirth of the ancient arts in China, India, Burma, Indonesia, Northern Korea, and the Democratic Republic of Viet Nam.

The present requires that the musicians of the countries of the East shall solve many intricate problems. The new life dictates new content and the search for new forms. One of the most taxing problems before the musicians of China, India, Burma and the other Eastern countries is to assimilate correctly the rich experience of European music and to relate the splendid traditions of their own national music organically to the very rich and fruitful system of European musical art. This includes the problem of developing the melodic conceptions of their peoples, accustomed to different traditions, and of finding new polyphonic and harmonic styles; this also includes the problem of reconstructing and perfecting the national musical instruments. And with it all, of course, the most important task remains that of advancing their own great national artistic traditions and preserving the inimitable national characteristics of their art.

The Union of Soviet Composers often receives visits from our friends and fellow musicians in the East. They acquaint us with the musical achievements of their own peoples and at the same time strive to assimilate the experience of Soviet musicians, in particular, the composers of the Central Asian and Transcaucasian republics, which have long had their own musical system and

characteristic melodies somewhat like those of the peoples of India, Egypt, Syria, and the Lebanon. But while before the October Revolution, the peoples of Azerbaijan, Uzbekistan, Tajikistan, Turkmenia, Kazakhstan and Kirghizia practically had no professional musical art of their own, no opera or symphony music, today there are excellent composers writing symphony and opera music in these republics, and they have fine symphony orchestras, orchestras of national instruments, opera houses and conservatoires, where national musical personnel are trained. Naturally, Soviet musicians are glad to share with their foreign friends the experience of building musical cultures which the national republics of the Soviet Union have amassed.

I should like here to voice my conviction that in the near future world music will be enriched by excellent compositions from our Eastern colleagues. Their achievements will help to perpetuate the idea of national art endowed with rich content, art for and of the people.

Exchange of artistic experience among the nations is an essential condition of artistic development. Today as never before we are conscious of this need, not only for our creative growth, but also as an instrument of understanding among the nations. We can already see the stimulating and gratifying results of this creative communion among the musicians of different countries.

The second congress of Soviet composers which is to take place in the spring of 1957 will also be attended by foreign musicians. I am sure our meetings with them will be very fruitful, for we have much to say to each other. I should like to think that our contacts will become ever closer. This is very important to the further development of contemporary musical culture.

Not by Bread Alone

Vladimir Dudintsev is a comparatively young writer who until recently was little known. A few short stories in the magazines, and a short novel published three years ago were all he had to recommend him to the reader.

Dudintsev's first full-length novel, *Not by Bread Alone*, published serially in the Moscow monthly *Novy Mir* (*New World*), has provoked wide interest and discussion among writers and public.

Let us first speak of the subject of this novel, which is of considerable interest: an inventor's fight for the life of his brain-child. That this is in itself a provoking theme the foreign reader can see from the following facts, drawn both from life and literature.

The movement for invention and rationalization is very widespread in the Soviet Union. It has drawn such a large following that practically all large factories have established technical bureaus to help innovators bring their ideas to fruition. Special departments in the ministries carry on the same kind of work. In addition there are many scientific and planning institutions whose function it is to develop the original technical ideas suggested by engineers and workers.

In October 1956, the Kremlin was the scene of a rather unusual meeting of inventors and authors of rationalization proposals from all over the Soviet Union. The meeting was called by the All-Union Central Council of Trade Unions to survey the results of the multifarious creative work of thousands upon thousands of innovators whose ideas are saving Soviet industry millions of roubles, greatly increasing labour productivity, and improving the quality of the finished product.

Attention was called not only to these positive results. Many of the speakers stressed the serious obstacles often put in the way of inventors by unco-operative factory heads and scientific institutions slow to give their daring proposals the necessary support. Some ministries also came under fire for their tardiness in introducing already accepted inventions into production. The criticism was quite scathing.

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His dramatic story makes us follow the development with unabating interest. And, of course, our attention is focussed on the figures of Lopatkin's enemies, drawn with a sharp, acid pen.

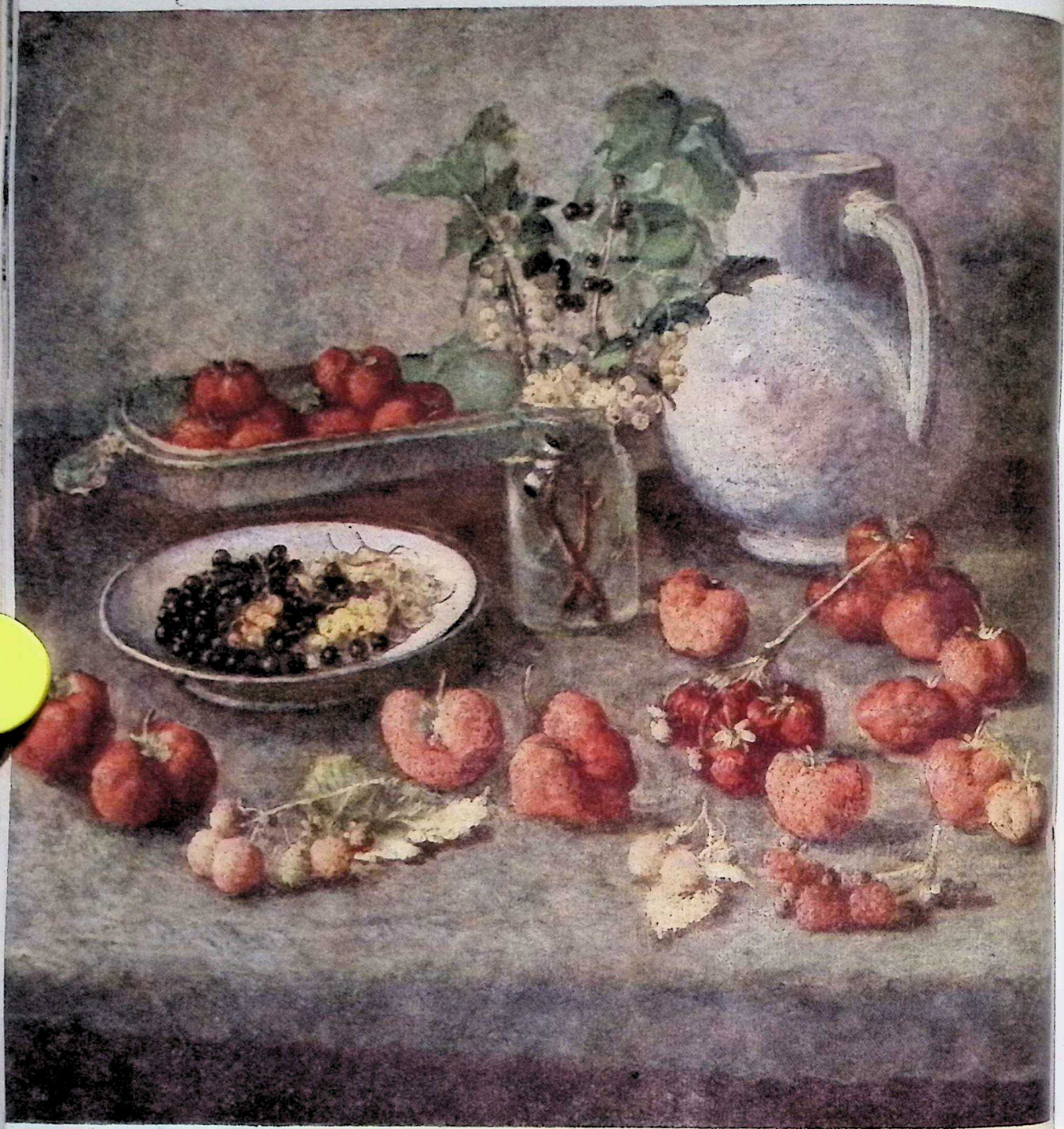
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T. Trifonova



I. Mashkov

Still Life. Strawberries with White Jug

The 1956 one-man

from prominent contemporaries, or from folk music.

* * *

The world is today a witness to the rapid renaissance of the national cultures of the peoples of the East, who are reaching out for freedom and a new life. We rejoice to see the wonderful rebirth of the ancient arts in China, India, Burma, Indonesia, Northern Korea, and the Democratic Republic of Viet Nam.

The present requires that the musicians of the countries of the East shall solve many intricate problems. The new life dictates new content and the search for new forms. One of the most taxing problems before the musicians of China, India, Burma and the other Eastern countries is to assimilate correctly the rich experience of European music and to relate the splendid traditions of their own national music organically to the very rich and fruitful system of European musical art. This includes the problem of developing the melodic conceptions of their peoples, accustomed to different traditions, and of finding new polyphonic and harmonic styles; this also includes the problem of reconstructing and perfecting the national musical instruments. And with it all, of course, the most important task remains that of advancing their own great national artistic traditions and preserving the inimitable national characteristics of their art.

The Union of Soviet Composers often receives visits from our friends and fellow musicians in the East. They acquaint us with the musical achievements of their own peoples and at the same time strive to assimilate the experience of Soviet musicians, in particular, the composers of the Central Asian and Transcaucasian republics, which have long had their own musical system and

characteristic melodies somewhat like those of the peoples of India, Egypt, Syria, and the Lebanon. But while before the October Revolution, the peoples of Azerbaijan, Uzbekistan, Tajikistan, Turkmenia, Kazakhstan and Kirghizia practically had no professional musical art of their own, no opera or symphony music, today there are excellent composers writing symphony and opera music in these republics, and they have fine symphony orchestras, orchestras of national instruments, opera houses and conservatoires, where national musical personnel are trained. Naturally, Soviet musicians are glad to share with their foreign friends the experience of building musical cultures which the national republics of the Soviet Union have amassed.

I should like here to voice my conviction that in the near future world music will be enriched by excellent compositions from our Eastern colleagues. Their achievements will help to perpetuate the idea of national art endowed with rich content, art for and of the people.

Exchange of artistic experience among the nations is an essential condition of artistic development. Today as never before we are conscious of this need, not only for our creative growth, but also as an instrument of understanding among the nations. We can already see the stimulating and gratifying results of this creative communion among the musicians of different countries.

The second congress of Soviet composers which is to take place in the spring of 1957 will also be attended by foreign musicians. I am sure our meetings with them will be very fruitful, for we have much to say to each other. I should like to think that our contacts will become ever closer. This is very important to the further development of contemporary musical culture.

Not by Bread Alone

Vladimir Dudintsev is a comparatively young writer who until recently was little known. A few short stories in the magazines, and a short novel published three years ago were all he had to recommend him to the reader.

Dudintsev's first full-length novel, *Not by Bread Alone*, published serially in the Moscow monthly *Novy Mir* (*New World*), has provoked wide interest and discussion among writers and public.

Let us first speak of the subject of this novel, which is of considerable interest: an inventor's fight for the life of his brain-child. That this is in itself a provoking theme the foreign reader can see from the following facts, drawn both from life and literature.

The movement for invention and rationalization is very widespread in the Soviet Union. It has drawn such a large following that practically all large factories have established technical bureaus to help innovators bring their ideas to fruition. Special departments in the ministries carry on the same kind of work. In addition there are many scientific and planning institutions whose function it is to develop the original technical ideas suggested by engineers and workers.

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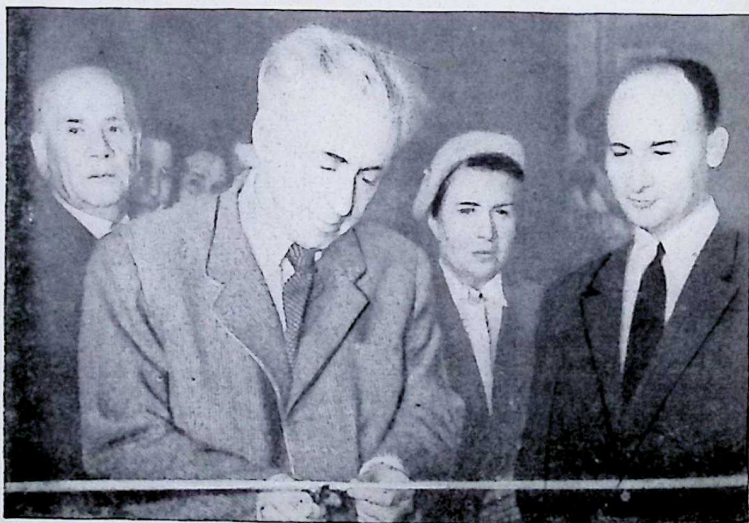
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T. Trifonova

Moscow art circles celebrated Pablo Picasso's 75th birthday. An evening dedicated to the world-famed artist was organized by the VOKS Section of Friends of French Science and Culture and the U.S.S.R. Academy of Arts at the Architects' Club. Addresses dealing with the art of Picasso were given by the writer Ilya Ehrenburg, the artists Martiros Saryan and Boris Yoganson, cinema director Sergei Yutkevich, and art critic Andrei Chegodayev. The doyen of Soviet sculptors Sergei Konenkov read a message received from Picasso. A telegram of greeting was sent to the artist by the participants of the meeting. In conclusion Clouzot's film "The Secret of Picasso" was shown.

In the Pushkin Museum of Fine Arts in Moscow and later at the Leningrad Hermitage was held an exhibition comprising some ninety of Picasso's works—paintings, drawings, lithographs, posters, ceramics.

To this exhibition Pablo Picasso sent 37 of his pictures and drawings. The other works were lent by the museums of Moscow, Leningrad and by private collectors.



Ilya Ehrenburg opens the Exhibition of Pablo Picasso's works in Moscow

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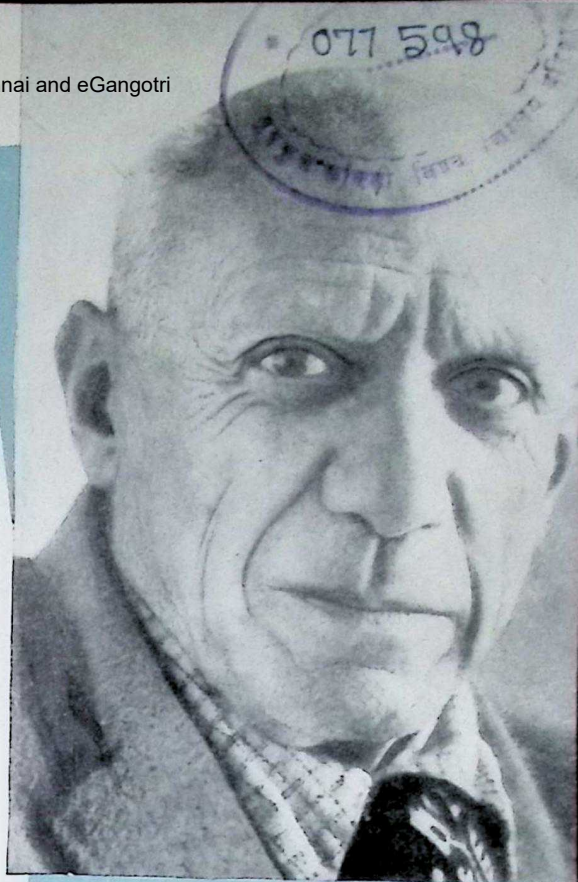
Ma chère amie,
 J'ai le plaisir d'apprendre
 que l'exposition de Picasso à Moscou
 pour un grand public populaire
 a vu de très beaux succès.
 J'ai souvent regretté l'Union
 Soviétique les Musées, pour
 les grands des œuvres de peinture
 qu'ils ont profondément touché.

et je profite de cette occasion
 publique pour leur dire mon
 affection.

Je regrette de ne pas
 pouvoir parmi ceux qui me
 ont jadis vu pour la première
 ce beau voyage professionnel que
 j'ai maintenant et que
 me fait de faire à la
 place.

Picasso

Cannes, le 17 Octobre 1956



MESSAGE FROM PICASSO

May these words convey to all the
 friendship of Picasso!

I said long ago that I came to Com-
 munism as a man goes to a spring
 and that all my work led me to that.

I am delighted to know that a
 Picasso exhibition is opening in Mos-
 cow for the general public and that
 some recent works are included.

I have often received messages from
 the Soviet Union—some of them from
 painters—which have moved me deeply,
 and I take this opportunity of express-
 ing publicly my affection for those
 painters.

I am sorry that I cannot be among
 you on this occasion. I hope that one
 day I shall be able to undertake the
 fine friendly journey that I must now
 ask my pictures to make for me.

PICASSO

Cannes, October 17th, 1956.



PABLO PICASSO: ARTIST AND MAN

By *Sergei Yutkevich*,
Dr. of Arts

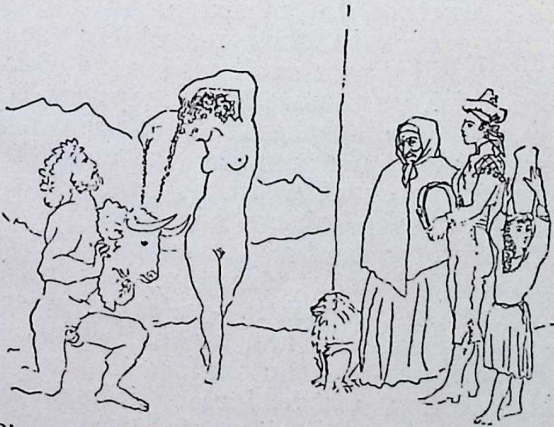
At the beginning of 1954 the *Maison de la Pensée Française* in Paris decided to arrange a retrospective exhibition of Picasso's works. Permission was asked of the Soviet Government for the loan of the Picasso pictures in Soviet museums. The Soviet Government agreed and our Soviet cultural delegation had the pleasant task of informing the artist of this decision.

Picasso was then living at Vallauris, a small town in the south of France, some 12 miles from Cannes.

You have to go but a few miles inland, towards the French Alps, to find medieval towns and villages of remarkably beautiful and austere architecture. As a rule, they cluster in stone terraces around ancient fortresses.

Vallauris, which means *Golden Valley*, is one of these tiny towns, and like all of them it has a heroic history. In the Middle Ages it suffered the Norman invasion, while in the years of the nazi occupation its walls sheltered the *maquis*, the French patriots fighting for the liberation of their country.

In peace-time the town had been famed for its pottery. But in the absence of any material support, this local industry began to fall into decay, and there were fewer and fewer quaintly-designed amphoras and paunchy pitchers, painted dishes and toys on sale at the annual fairs.



Picasso. *Dance with banderrilas*. Lithograph. 1954



Picasso.
*Portrait
de Mademoiselle S. D.*
1954

To Picasso is due the credit of reviving French ceramics. The artist chanced upon specimens of this folk art at some fair and was quick to see its potentialities. Wishing to revive its traditions and at the same time express ideas of his own in this new medium, he rallied the craftsmen of Vallauris and after 18 months of intense daily experimenting produced the first series of ceramic works which have won this little town a world-wide reputation.

In a small, squat, and smoke-begrimed building covered with red tiles, with the sign *The Picasso Factory* on the front, we were met by the master himself.

Stocky, agile, and energetic, with grey hair and sparkling black eyes, dressed in one of those sweaters which are worn in France by dockers, metal workers and drivers of heavy lorries, he had just left the kiln. Smelling of smoke and cheap, strong French tobacco, he seemed at that moment a legendary *troll*, a subterranean smith of medieval sagas.

Art scholars abroad, in their efforts to put their finger on what it is that makes Picasso both unique and versatile, often resort to metaphysical terminology and draw a mystic veil over him. True, Picasso's work is in many respects contradictory, but a closer acquaintance with it dispels every last wisp of infernal smoke. Picasso appeared before us not as a mysterious magician, but as a cheerful and warmhearted French working man.

He lived not far from his *factory*, renting the upper floor of a simple house, rather like that of a farmer.

His studio was quite an ordinary room; the whitewashed walls were hung with his can-

vases alternating with books tightly crammed into home-made wooden shelves. There was nothing about room resembling the "sanctuary of genius."

In the town there is much associated with Picasso. In front of the Town Hall is a statue of *A Man with a Lamb*, his gift to the town; the tiny shops are full of pottery bearing his autograph. In the bakeries there are buns which the local inhabitants have called *Picasso*.

But the principal pride of Picasso himself and of the whole of Vallauris is an old mill on the town square, turned by the artist into a *Chapel of Peace*. Picasso took us to see it on our very first visit.

A few years ago Picasso completed two magnificent paintings bearing the general name *War and Peace*. This was his second experiment in monumental painting of this kind. The first canvas, born of the tragic events of the Civil War in Spain, was called *Guernica*. This was not an easel painting either in content or form. It needed the wall of some big public building, where it could be viewed not by individual connoisseurs, but by the people. The picture never did find a home. It seemed that the same fate was in store for Picasso's new work. But the artist had the splendid idea of himself bringing his work closer to the people. So the paintings *War and Peace* now decorate the semi-circular dome of the abandoned mill in Vallauris and will soon really become the property of the people.

"It is my dream," the artist told us, "that when I finish a stone sculpture of a dove here in place of the mill stones and open the doors of my chapel, people will come here with flowers."

"Let them come here not just to see my painting, but simply to stroll about, enjoy themselves, exchange words of friendship and love, and feel and appreciate once again the simple pleasures of life, pleasures which peace alone can give man. And if the colours of my paintings contribute to this, I will consider my mission fulfilled".

The creation of these paintings was preceded by years of hard work. This is described in a big, beautifully presented book, which gives the reader an insight into the



Picasso
Portrait of S. I. Yutkevich
1956

artist's creative laboratory. Step by step, from the first sketches through the elaboration of the various leit-motifs, we are able to trace in this book the birth of the images of the picture.

At first War was conceived as a sinister owl; then it became a mythological figure of half-man half-beast armed with a vessel from which issued bacteria of death and destruction. The rhythm of the lines of the sharp beak was repeated in the jagged sword brandished by the monster, while at its feet mutilated books blazed. In later sketches the monster clambers up on a cart resembling either a hearse or

a heavy tank; its wings are now gone and instead there is a sack full of skulls slung over its shoulder. In the final painting some of these images have disappeared, but the general atmosphere has retained all its forcefulness. The ground under the chariot of War has become a vivid red, as if soaked in blood, and the dark silhouettes of agents of destruction can be discerned through the mist of greenish, brown and grey fumes.

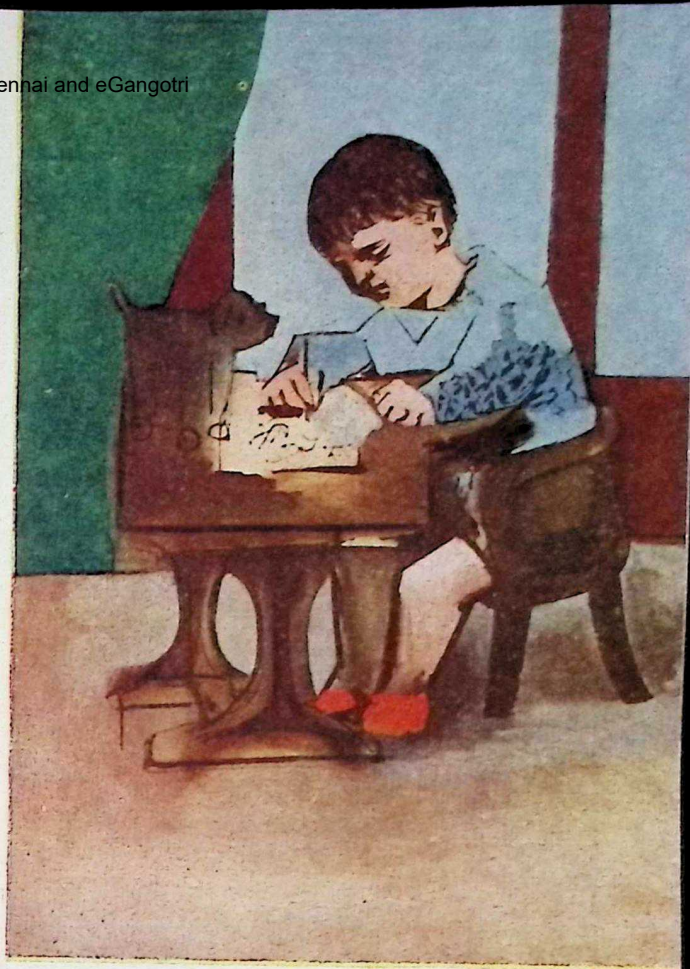
At the same time the artist pursued an indefatigable quest for images of Peace as an antithesis to the image of War. At first this was a children's dance around a tree in blossom. Then the artist added to this a sentinel with a shield, on which appeared the image of a dove. Later, on the fresh green grass he seated a mother suckling her child. In the final variant of the picture, he added to this a thinker or poet bending with pencil in hand over a book or manuscript and a frisky winged horse harnessed to a plough. In the air there appeared balloons resembling aquariums, but filled with swallows instead of fish; the gold fish were moved to transparent bird cages, and a shepherd's pipe ran right through this idyllic scene in blue and green, over which hung an enormous multi-coloured sun, ripe as only fruit can be.

However, the most vivid and powerful impression of all was produced, perhaps, not by the paintings themselves—which some may like and others may not, depending on their aesthetic views—but by the passion, ardour, and conviction which Picasso infused into them, into the realization of his dream of creating a *Chapel of Peace*.

Pablo Picasso

Paul à deux ans

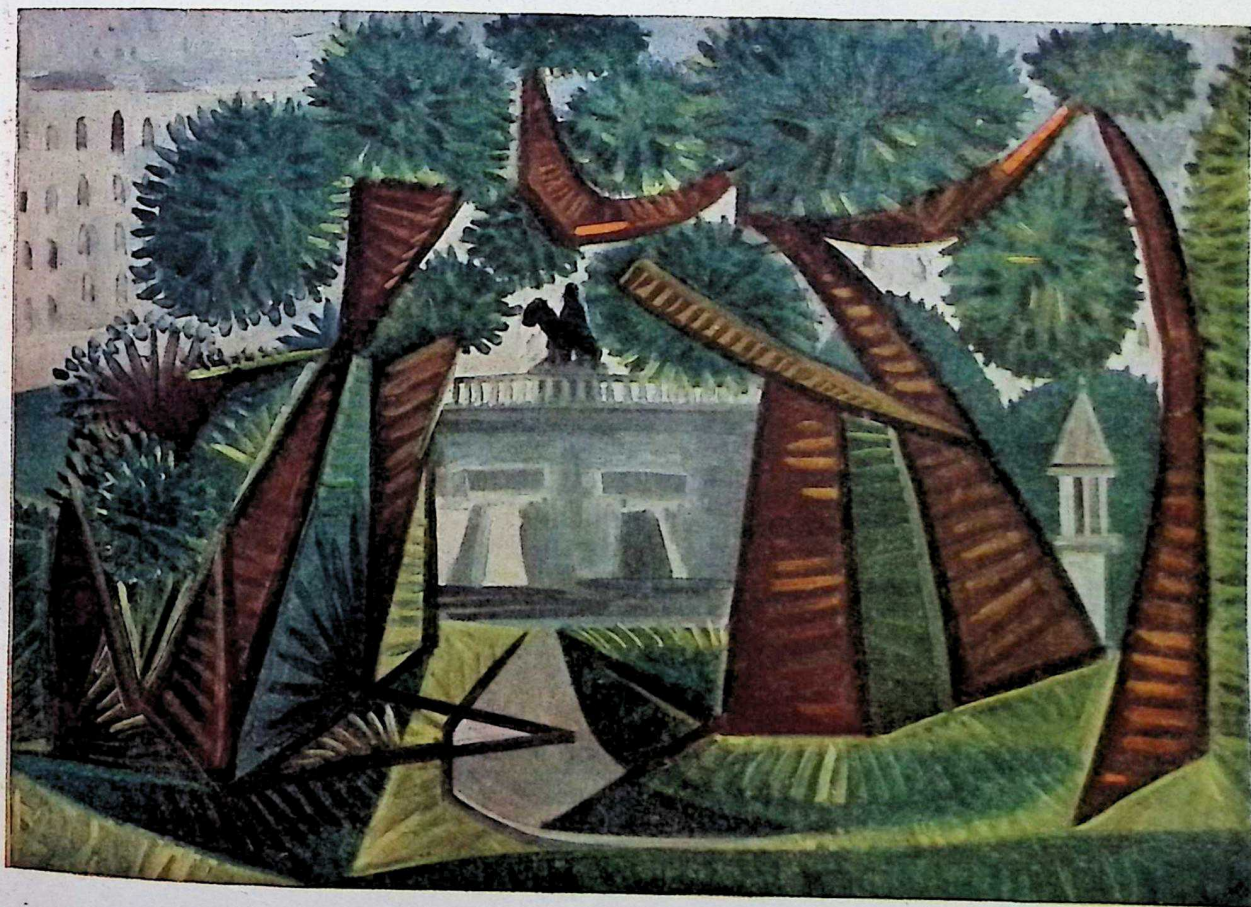
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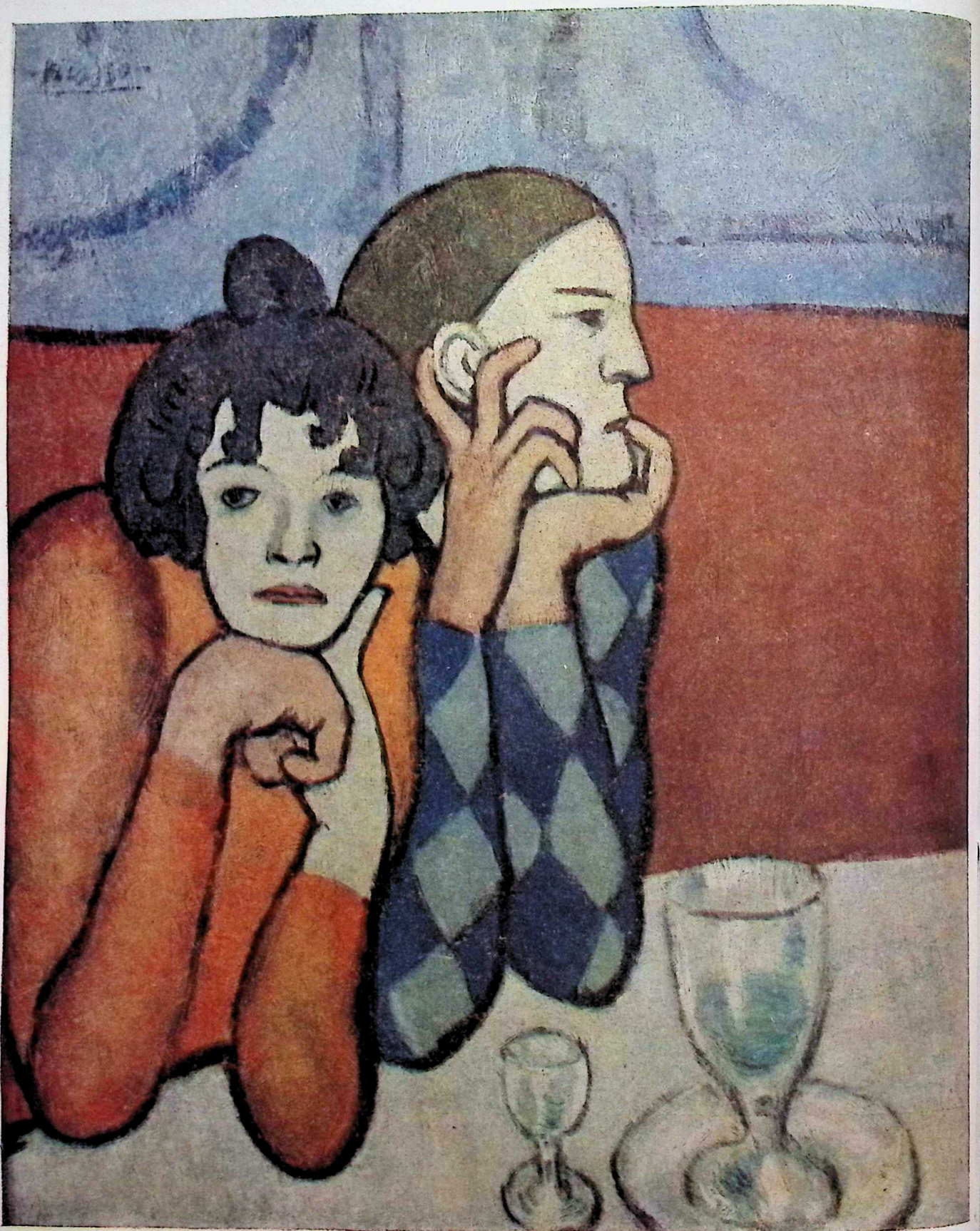


Pablo Picasso

Square du Vert Galant

1943





Pablo Picasso

Les deux saltimbanques

Shortly after 1900

We experienced the same admiration for Picasso's high degree of public spirit when he showed us his other recent works.

One can like or dislike, accept or reject Picasso's art, but there is no denying that ever since the middle of the 'thirties of our century, when his native Spain was overrun by fascism, the artist has resolutely turned to major contemporaneous problems.

Naturally, he could not break away from his favourite images and his sharply individualistic interpretation of the world around him, but it is equally beyond doubt that all his works of the past twenty years bear the unmistakable impress of our time. The tragic images of *Guernica* are a cry of despair, shock and horror rather than a conscious call for revolutionary struggle. Nevertheless, hatred of fascism is sensed in every line of the canvas.

How acutely and painfully the artist reacted to the fall of Paris is clearly seen from his canvases of that period, with their ugly and deformed faces, which stand in such striking contrast to the harmonious lines of the feminine images that became the leitmotif of his work in the epoch of the liberation of France and the struggle for peace.

During the years of fascist occupation the artist's very palette acquired new tones. The predominant colours in it became harsh, forbidding combinations of black, yellow and green shades resembling the camouflage of fascist tanks and the colours of Wehrmacht uniforms.

Instead of the flowers and fruit of his former still-life paintings there appeared horse's skulls, withered and thorny twigs, and plates with the meagre ration of the occupation period. With the advent of peace, the

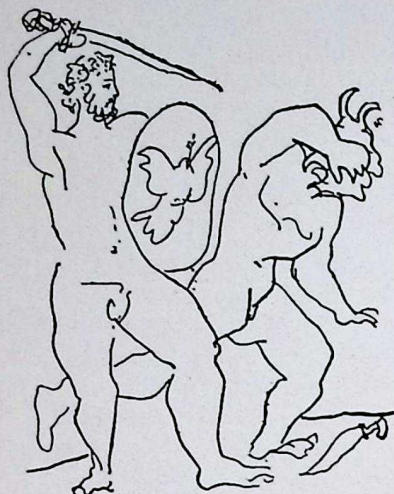
mournful violet, grey, black, and shrill yellow hues vanished from the artist's canvases. Instead, there returned the soft, limpid undertints, bringing to mind the first gleams of dawn. Picasso used them for his images of motherhood, and of flocks of snow-white doves.

I had often pondered over the legendary variability of Picasso's manner, but it was only when I met him personally, visited his studio, and had frequent talks with him that it seemed to me I realized what formed the essence of his work. Today I cannot separate Picasso the artist from Picasso the man. As a man, he is in constant motion. His spirited, ardent nature, lightning reaction, his nimbleness, his keen intellect, the penetrating gaze of his sparkling eyes, and his indefatigability all blend with the vast and original world of his paintings, drawings and sculptures.

It seemed to me at times that I was at some fantastic scientific centre, where the most sensitive seismograph in the world was continually registering all the surface and sub-surface tremors on land and sea. The convulsions of the capitalist world and the feverish ups and downs of its crises and wars seem to keynote all of Picasso's work.

And today, when we have just celebrated the artist's 75th birthday, when thousands of Soviet art-lovers have heatedly discussed the exhibition of his works in Moscow and Leningrad, when Picasso's reputation as an outstanding artist of modern times is no longer challenged even by his opponents, I recall what the Soviet poet Mayakovsky wrote about him after visiting his studio in 1922:

"He is the biggest of painters, both in scope and in importance in world painting."



Picasso.
Sketch to painting
War. 1952

A VISIT TO PICASSO

By *Jean-Pierre Saltan*,
French journalist

At Cannes, in October, the sunshine has not yet shed all its glory. A light wind is wafted from the sea, tracing fleeting streaks of white on the waves and swaying the palm-trees. The air is neither too hot nor too cold. It's just right.

The people of Cannes have come into their own: summer visitors have fled and the winter season has not yet begun. The Film Festival Palace is deserted and it has at last become a pleasure to take a stroll along la Croisette. Cannes is calm; a little French provincial town once more. It's quite easy to inquire after Pablo Picasso now. Anyone you may meet in the street will reply:

"Picasso? Go right to the end of Cannes, then turn to your left, and there it is!"

And "there it is," indeed, that Pablo Picasso lives. Cannes people know nothing more. They are free of any vain curiosity; no procession of the townsfolk has ever, moved by indiscretion, laid siege to the great painter's residence. The people of Cannes know that Picasso is "over there" and that he is working. That's enough for them.

* * *

We ascend the little silent streets that wind their way among the villas. There is a faint odour in the air: the sea, invisible, but present. Perfect calm, and flowers in full lush bloom. Separating the villas are large parks; the birds hardly disturb the silence. This is no longer Cannes, it is Super-Cannes. Here are the luxurious mansions of the lords of finance, the family houses of big banking. It is here, when he comes to Cannes that resides a sugar-king or a rubber-baron, such-and-such an automobile magnate, or the manager of a many-tentacled trust. Luxury and perfect calm. And in the midst of this "high life," two anachronisms: a seminary, and Pablo Picasso. A seminary! What-ever for?... For Pablo Picasso, however, it is the lure of the silence he needed for his work, the boundless view of the sea that decided him, the rockeries of the park, with the sun for an all-day companion. And what a place this is, indeed ... for him to work in!

* * *

"Monsieur Picasso is not at home. He has gone to Vallauris."

Off we rush to Vallauris. Passing Golfe-Juan, we leave the coast and penetrate by a hedged-in roadway

into a broken backland. The air you breathe here is light and vibrant, like the air in Florence, the sky is of a luminosity peculiarly its own. We are quite close to Vallauris. Vallauris, the centre of pottery! Vallauris, flourishing and all astir! Vallauris which Pablo Picasso returned to life.

The potters' kilns in Vallauris had been raked out one after the other. A slow exodus emptied the town: the youth were going forth in search of work in the coastal ports.... It was then that Picasso, a man nearly seventy years of age at the time, became interested in a branch of art new to him: pottery. With his strong hands he fashioned the clay, covering the new forms with scintillating colours. And Vallauris came to life, became an international centre of the age-old art of pottery, into which Picasso had breathed a new life.

But we are late: Picasso has left. He had hastened here to supervise preparations for a firing and had left immediately. We are extremely sorry. Everyone here speaks with affection about this remarkable personality; no one but salutes Picasso; no one but recognizes his talent. But what they all stress particularly is his kindness, his simplicity, his large-heartedness, the atmosphere of friendliness he brings with him.

We go back to Super-Cannes.

* * *

"Picasso is expected any moment," the porter tells us.

We wait in the big courtyard behind the house, making the gravel creak beneath our feet. We cast glances at the porch, fifty yards off, from which we suppose Picasso will emerge.

The door opens. We come forward. But Picasso forestalls us; holding out his hand he crosses the yard. "Well?... how goes it? How d'you do?... Come in!"

And so this is Picasso... this short figure in a black-and-white check shirt worn over the plaid trousers; this genial, bald-headed man with features so strong and so serene; with dark eyes, piercingly intense and mournful; this man who is so animated and so perfectly simple, with his Spanish accent and the hands of a workman.

And I remembered Chaplin.

* * *

With the door closed, it is a magic universe. Here Picasso works. A canvas in close proximity to a plaster cast, a dozen hats of all shapes imaginable, pell-mell with a bronze; a lay-figure armed with a broom surveying with unnaturally wide-open eyes a pile of books on art; two doves cooing in a cage in the middle of the central room. All over the place are canvases, drawings, books, bronzes, plaster casts, pottery, sketches—an inviting disorder! But nothing alien to creativeness, no anachronisms: a universe composed according to certain laws, evidently the laws of movement—this is Pablo Picasso's battle-field; here he grapples with the world.

Picasso takes me by the arm and gently draws me into an empty space facing a huge bay-window in front of his easel and says in a low voice:

"You mustn't mind this. It's rather untidy. Someone came here yesterday... Wanted to see everything... I didn't have time to put it straight."

A short silence, and Picasso speaks again with a smile in which all his boundless kindness is shining: "No, that not true..." a wide gesture. "It's always like this—every day!"

And then, suddenly, anxiously:

"You didn't have to wait too long before coming in, did you?"

I protest, but Picasso interrupts me:

"You must excuse me, you know, I've got a lot of work to do—lots, lots. It's rather crowded here, you know. Sometimes I can't start working before eight o'clock in the evening. It's awful! And when I begin to work, I've got to concentrate... and so you see I must have the door shut sometimes... that's the reason why I've settled down in this place. For quiet. So as to be able to work."

Picasso's intense eyes are fixed on you all the time he is speaking. I suddenly feel I want to press his hand. That this genial man, whose art has shaken the hearts of men and women throughout the world (whether they admire it or not), that this man should excuse himself for having kept a journalist waiting whom he has never seen before, and whom (worse luck!) he may never see again. What a lesson!

But Picasso was eyeing the camera I carried slung across my shoulder.

"You want to make shots?"

"If I may!"

"Where do you want me to stand?"

"Wherever you like..."

"You tell me where; it's you who do the work!"

"Would you stand in the angle of the window, near this ceramic vase?"

"I will; and what must I do?"

The photograph taken, Picasso asks:

"Any more?"

"I don't want to bother you!"

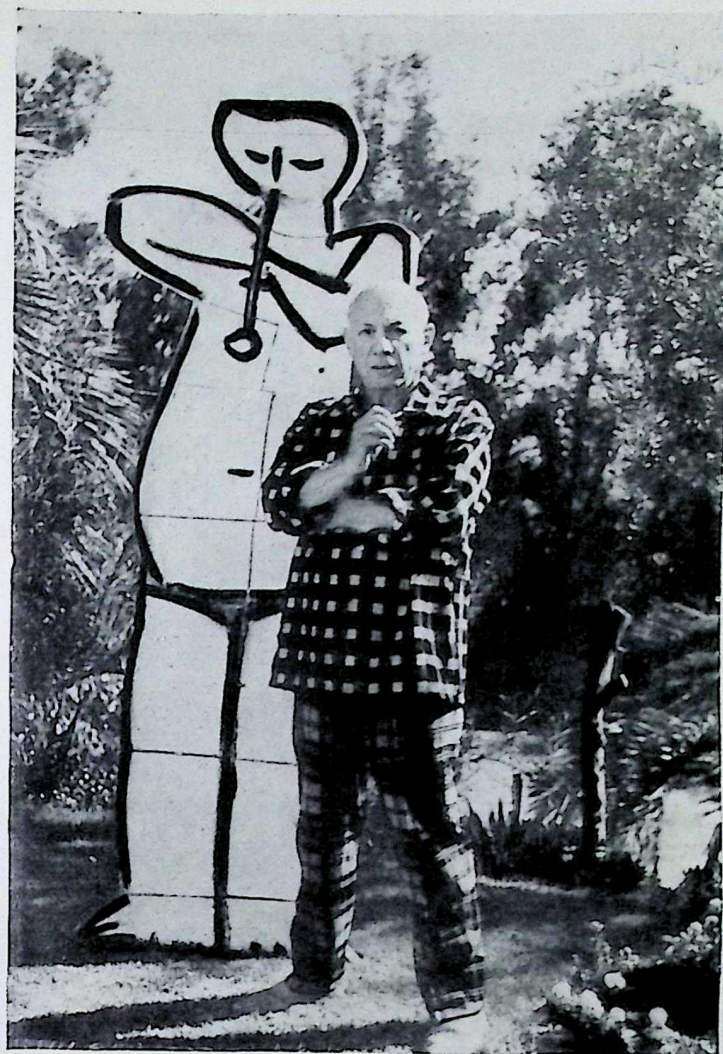
"You are not bothering me, you are working—would you like it in the garden?"

Is it mere chance, this deep understanding, this love (one can use no other word) that Picasso has for all those around him? Is it mere chance that the word "work" recurs all the time on his lips? And this, only a few days before his 75th birthday!

* * *

My work done, we sit down for a talk.

Picasso speaks, and all the pebbles in Spain seem to



be rolling in his throat. He gesticulates, stressing by a sign, by a wave of the hand an idea or a phrase.

"I am happy; oh yes, I'm very happy at this decision to hold an exhibition of my work in Moscow. I used to think that some day, perhaps, my canvases would be shown in the U.S.S.R. and... well, now it's happened... it's very gratifying."

The voice is calm, even gentle, the face serene.

"I am very happy. You know, many things were said, many things about myself and my paintings. It made me suffer."

No shadow passes over the black eyes; not a touch of bitterness in the warm voice.

"It made me suffer... and I never protested. It's very gratifying—this exhibition in Moscow."

Picasso stops. He is feeding some grain he holds in the hollow of his hand, to the doves.

"You probably know that the exhibition at Moscow is due to the initiative of the Friends of French Science and Culture in the U.S.S.R. and France-U.S.S.R.. You know that, don't you?... A fine initiative... It's interesting: the President of the Friends of French Science and Culture in the U.S.S.R. is Ilya Ehrenburg, an old friend of mine... a friendship of a hundred years!"

Picasso roars with laughter.

"Well, since 1915 at any rate; that makes it nearly a hundred years!... What canvases am I exhibiting at Moscow, you ask? Twenty-nine canvases. The same that were sent to Milan and Rome. It's the usual selection, no tricks! Blow fair, blow foul, it's all the same: I send a selection of pictures. There will also be the fifty or so canvases that are in the possession of the Soviet museums; these are all pre-1914. With those I'm sending, which have been on the move since that date, the panorama will be complete. That's good."

His voice is tinged with regret:

"I should have loved to go to Moscow. It would have been a great pleasure — it would have made me happy, very happy. But I really can't go. I've got too much work, lots of work to do..." The voice vibrates. "I must work hard, hard, I'm dreadfully sorry.... If you only knew how sorry I am!"

* * *

Naturally we asked Pablo Picasso to make a drawing symbolizing Franco-Soviet friendship. He readily consented and asked us to leave him to work alone. From a distance we saw pages turning, sketches following one after the other. At last Picasso rose.

"What do you think of it?"

From out the powerful strokes and the gentleness of the curves emerged two women: France, graceful and dainty, the Soviet Union, strong and peaceful, garlands in their hair, the hands of both resting on the dove. Friendship and Peace. And the signature in Latin and Russian characters: *Picasso*.



(Property of France-U.S.S.R. Society)



A HAPPY JOURNEY!

By *Yevgeny Krieger*

Two years ago I was travelling in the same train with the first party of youth who were on their way to work in the virgin lands.

It was gay and noisy. The compartments were decorated mostly with maps. It was not that the young people were particularly fond of geography, no; they simply wanted to know where lay their destination, unexplored Siberian virgin lands.

The task, which together with the old inhabitants of the Eastern regions they were to accomplish, was truly grandiose. In the course of more than three centuries the arable land in pre-revolutionary Siberia had reached the figure of approximately 10 million hectares (25 million acres); in two years' time Soviet people were now going to reclaim 13 million hectares (32.5 million acres) of virgin lands.

As I recall this trip, my memory brings back very vividly the image of a young fellow. He was saying good-bye to his parents on the platform of a Moscow railway station, and just for a moment the tears came; he was leaving home for the first time. His friends chaffed him a little, his face clouded, he drew into himself and became silent.

The young Komsomol member who was at the head of the whole group got some of the boys together and said:

"Look here, comrades, we've got to cheer that lad up. Let's elect him monitor of our carriage."

No sooner said than done, and the change that came over that young fellow was unbelievable. No one had ever seen a more efficient and stricter monitor. He was just pitiless to the untidy ones that made a mess in the carriage; he saw to it that no one ran out at the stations without a coat or a fur cap: "You'll catch cold," he would say in such cases. "And who's going to have all the

bother of that?" In his hand the broom he never parted with sweeping up every mote of dust, looked like a symbol of supreme power.

I remembered that young fellow and his splendid friends when I heard of the record bumper harvest gathered in our country in the year 1956. As compared with the preceding year, over one thousand million poods (16.5 million tons) more grain was stored. A tremendous part in this achievement was played by the reclamation of the virgin lands. By the beginning of November, 35.5 million hectares (89 million acres) had been ploughed in the Eastern regions,—an area almost 1.7 times larger than the total area under grain crops in Great Britain, France and Italy.

Shortly before the New Year I happened to be staying in the so-called Hungry Steppe in Uzbekistan. They had just started on big new irrigation and building works. Hardly had the first party of builders arrived in these lonely parts and, pitching their tents, started assembling their pre-fabricated houses, when two doctors from the Uzbek Ministry of Public Health appeared before engineer Vladimir Dolidze. The young Uzbek doctor and his colleague, a woman-doctor, fairly stormed the chief of the building management.

"Would you kindly, by to-morrow, or the day after—it's very urgent, have a separate house prepared for a dispensary and a hospital. It's for your own workers!"

"Come now!" Dolidze ventured. "We've only as yet got the first party of builders here. We've only just arrived ourselves, only getting our headquarters ready, in fact."

"Well, and what of that?" the doctors insisted. "Where there are people working, a dispensary and a hospital have got to be set up immediately. Haven't you had a mobile shop calling here from the very first days?"

And we've seen with our own eyes the mobile canteen the road-builders have got for their own use. What do you think we are going to do without medical services?"

"True enough, but you're in the deuce of a hurry. A separate house in one day! The equipment's got to be brought here first, hasn't it? That's not so easy as you seem to think."

"What do you mean?" the doctors were taken aback. "Why, only yesterday a complete equipment for a dispensary and a hospital was delivered here."

"Yesterday?" Dolidze was astounded. "Well, that's what I call tempo! Nothing for it but to have your house mounted as quickly as possible. What kind of a hospital is it going to be? How much personnel have you?"

"There are three doctors," was the reply and there followed a detailed enumeration: "A therapist, a surgeon, a dentist. Then come a doctor's assistant, a trained nurse, an obstetrician. In the dispensary are three specialists of the junior medical personnel. Besides these—a cook, someone to attend to the heating and a first-aid ambulance driver. Twenty-one in all."

The unexpected attack launched by the physicians had bewildered the chief, a man who had his hands full as it was, with all the urgent work in the desert. And yet he was not displeased: medical services for his men had been secured from the very beginning!

Two days later, the doctors got their house.

Was there anything unusual in that? somebody might ask. In our cities and villages we have for years now had a network of free medical institutions. But it was just these customary facilities that seemed so unusual a thing in the exotic setting of the desert: to have doctors arriving there post-haste all but simultaneously with the arrival of the first builders, and bringing with them complete medical equipment and the personnel for a dispensary and a hospital.

The year that has passed left bright and pleasant memories in the hearts of Soviet people. That is why I have been telling here about the hospital in the Hungry Steppe and the young fellow I met in the train. That is why I have remembered the lift attendant, Aunt Dasha we call her, in the house where I live. On my return to Moscow from my journey to Central Asia, I did not find her in the accustomed place.

"Where is she?" I asked.

"Aunt Dasha has gone on pension," they told me.

And in the editorial office of the *Izvestia* (where I work) I learnt that several old and respected employees had retired with pensions.

From the earliest days of Soviet power the State has taken care of the men and women who have deserved well by their work. Pensions and relief were granted to the disabled; free passes were given them to sanatoriums; homes were built for the aged and invalids.

From pre-revolutionary Russia the country had inherited an undeveloped economy badly disorganized by World War I. And what terrible damage was inflicted by World War II! That is the reason why the State could not up till now provide adequately for its pensioners. Pensions sufficed only for the barest necessities.

Under the new law which came into force on October 1956, pensioners receive from 50 to 100% of their former wages or salaries.

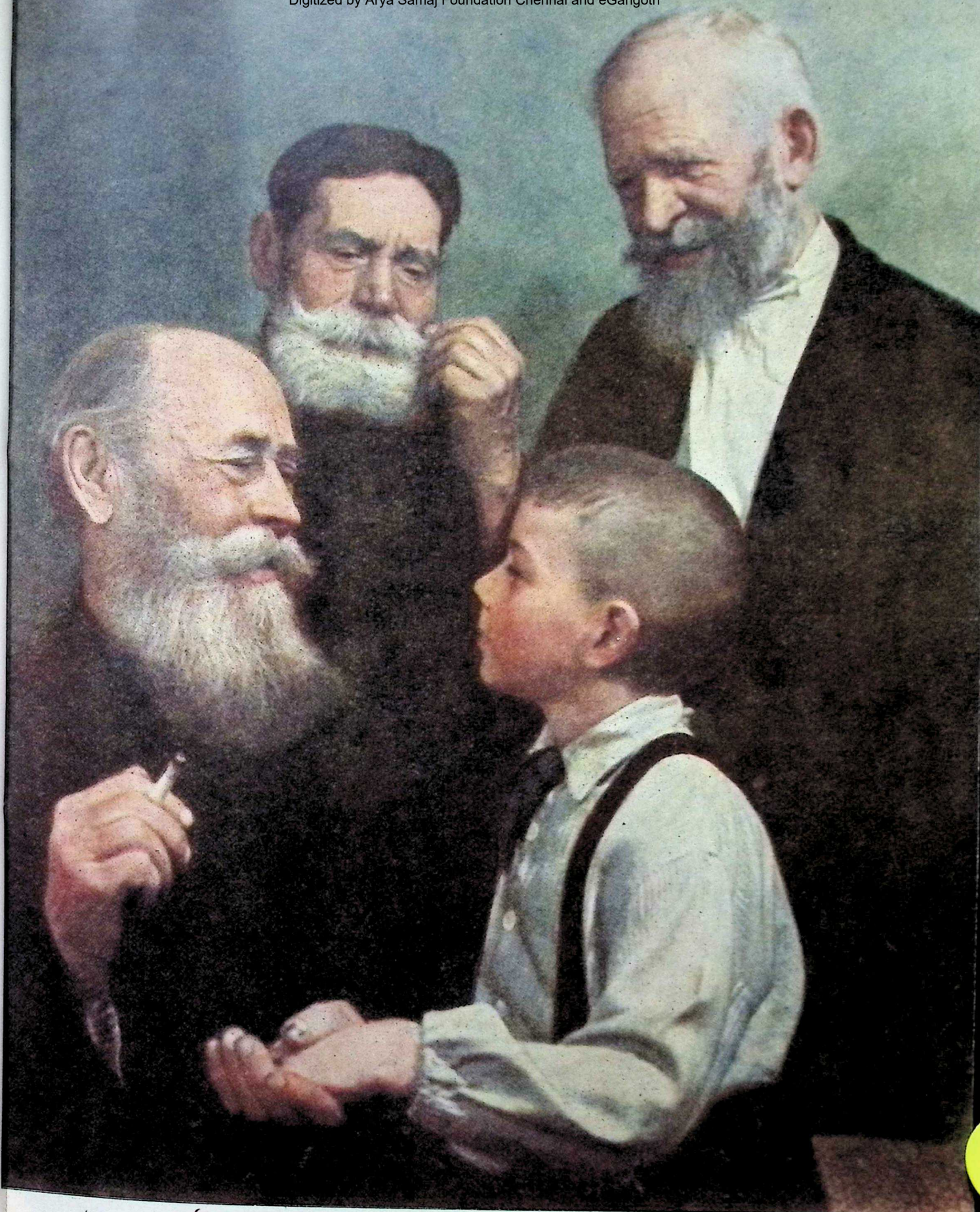
In the *Izvestia* combine, as in other factories and offices, retiring workers were given a festive farewell. They received certificates of honour; aged men and women were honoured by girls and boys of the Young Pioneer organization, the orchestra played and at the banquet toasts sounded in honour of the oldest, of those that were leaving, and those that remained.

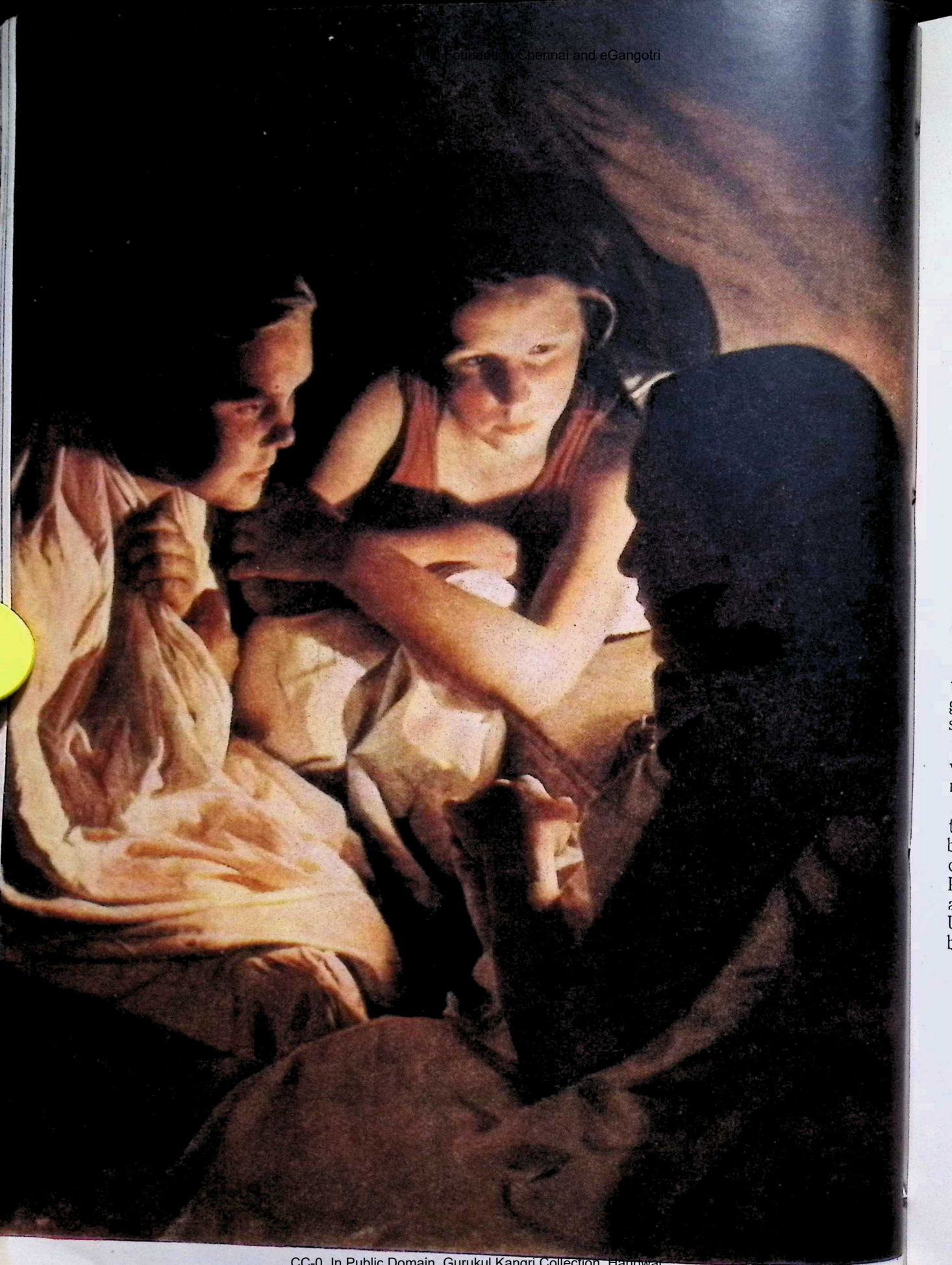
Here is what I learned about some of the new pensioners: Pavel Fyodorov, a printshop imposer, who had formerly received on an average 1,540 roubles a month, was eligible for a pension of 847 roubles a month.

Mikhail Tverdovsky, foreman bookbinder, is eligible for 963 roubles a month; his former wages were 1,750 roubles.

Oh yes, there are many, many things one likes to call to mind these days. . . . Saturdays, for example. They are quite different now from the other days of the week. On Saturdays and before holidays the working day is curtailed by two hours without decrease of wages. Two hours earlier than usual people lay down their work, hurry home to receive their friends or get ready to go to the theatre, the playing fields or for an outing in the country.

It has become a habit now to devote Saturday afternoon to leisure. As for adolescents from sixteen to eighteen years of age, they





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Friends on Virgin Lands.

Photo by I. P.

work six instead of eight hours every working day.

To the women, too, the old year brought glad tidings. Pre- and post-natal leave has been increased to 112 days. Nursing mothers have the right over and above this to get a supplementary three months' unpaid leave and even to discontinue work for a whole year without it prejudicing their careers.

In the past year students and pupils of the upper forms of secondary schools paid tuition fees for the last time. From now on every kind of education from school to university and institute is to be free of charge.

In the new year 1957, another important decision of the Soviet Government is to be brought into life: all workers and employees will start going over to a seven-hour day, and in some branches of industry—six hours. Altogether Soviet people are being given at least eight additional hours of leisure a week.

During my journey to Central Asia I saw in the course of one week good pre-fabs rise in the place of tents; the first electric lights appear in what was but yesterday a desert steppe, and the first water-works go into operation on land devoid of water.

I also watched the birth of new towns on the Volga where the Kuibyshev and Stalin-grad hydroelectric stations are under construction, and in Siberia and Kazakhstan.

Generally speaking the builders of new Soviet towns cause no small trouble to the map-makers!

In the year 1939 there were 923 towns in the Soviet Union, whereas in 1956 the number has almost doubled—rising to 1,569. In contrast to the towns of pre-revolutionary Russia which were for the most part dead-and-alive provincial backwaters, the young U.S.S.R. towns can from their earliest days boast of first-rate streets and buildings, such

towns as Cherepovets, Angarsk, or Kakhovka containing buildings and thoroughfares that can well vie with those of Moscow.

The old towns do not lag behind the new ones. The housing problem is still a very vexed one although we are building on a large scale. The rapid growth of the industrial centres causes a no less rapid increase of the urban population. Moscow has during the Soviet years about doubled its housing assets. Now the booms of turret-cranes can be seen all over the city, and new houses are being built—whole blocks at a time. Still, there is a deficiency of housing-space.

The Sixth Five-Year Plan (1956-1960) calls for the building of houses aggregating an area of 205 million square metres (2,220 million square feet), which is nearly double that provided for in the preceding Five-Year Plan; this figure includes only buildings erected out of State funds. Moreover, extensive individual building of dwelling-houses with the aid of state credits is proceeding apace. Industrial methods of building are being introduced. Building sites are becoming places where factory-made components are assembled. The construction curve goes up year by year, month by month. The results speak for themselves.

On New Year's Eve I had the pleasure of congratulating several families of my acquaintance at their house-warming parties.

On New Year's Eve, preparing for new efforts and achievements, we usually cast a retrospective glance at the events of the year that has passed. So will a traveller ascending a sunlit summit turn his head for a moment to survey the steep, valleys and gorges he has left behind him, and with a glorious feeling of freedom and strength will resume his way—higher and higher!

Best wishes for a happy journey!
A Happy New Year!



For Development of Soviet-Polish Cultural Co-operation

By *Vladimir Yakovlev*,
Vice-Chairman of the Board of VOKS

On November 18, 1956 the negotiations in Moscow between the Party and governmental delegations of the Soviet Union and the Polish People's Republic ended with the signing of a joint statement.

The contents and significance of the bare words of this document could be summed up in the following lines by the Polish poet Władysław Broniewski:

Hand clasping hand,
Naught shall us sever;
Fighters and brothers,
We'll stand together.

The resolve, clearly expressed in the statement of the two sovereign States, to develop their relations of friendship and many-sided and mutually advantageous co-operation was understood by every man of good will as an important factor in the strengthening of peace in Europe.

I should like to dwell on that aspect of the agreement which provides for further development of cultural contacts. The statement says, very reasonably, that

"...close cultural co-operation between the Soviet Union and the Polish People's Republic will henceforth effectively promote the consolidation of sincere, brotherly friendship between the Soviet and the Polish peoples."

Our friendship has sustained heavy trials. I have known Poland long— all my life, because my early childhood was passed in Warsaw. I remember the explosion of the first bomb dropped by a German Zeppelin in the year '14 and the incinerators of Majdanek in '44 where the nazy racists mingled the ashes of Russians and Poles. I remember Warsaw in January '45. A loaded lorry sprang a fascist mine. The sacks it was carrying fell out and the flour in them poured on to the stones. The door opened and the driver crawled out. Summoning up his remaining strength he sat down on a sack and tried with the skirt of his coat to wrap up the gaping wound where his leg had been torn away. But the blood oozed through the thick cloth and dyed the flour red. Where was he carrying it to? Was it to the starving children of long-suffering Warsaw?

Events from a more distant past of our two nations come to mind. Shoulder-to-shoulder Poles and Russians fought against the Teutonic knights in the battle of Grünwald. Herzen's *Kolokol* (*The Bell*) sounded the alarm in defence of the Polish national rising of 1863-1864. On the barricades in 1905 the weavers of Krasnaya Presnya and Lodz, arms in hand, fought against the common enemy— tsarist autocracy. Our peoples are bound with ties of friendship and brotherhood for evermore.

That is the reason why, when in Poland, quite recently, the voices of the enemies of socialism, enemies of Soviet-Polish friendship were heard, they found no support among the people and were severely rebuffed by the Polish United Workers' Party. "... If anyone thinks," said Władysław Gomułka speaking at the eighth plenum of the Central Committee of the Polish United Workers' Party, "that it will be possible to spread anti-Soviet feeling in Poland, he will find himself to have been greatly mistaken. We will not allow the vital interests of the Polish State to be thwarted or the cause of building socialism to be harmed."

Today the friendship of our peoples, strengthened and renewed, and even, I should say, more profoundly realized, opens new prospects for joint cultural co-operation.

Immediately following the establishment of the people's power in Poland cultural intercourse secured a strong foothold.

.... Autumn, 1944. The Germans are still on the other side of the Vistula, but the preparations for the first Polish cultural delegation from Lublin headed by the Polish Minister for Public Education Skrzyszewski are well under way. It consists of writers, musicians and teachers. I happened to be attached to the delegation. We travelled via Kiev in a special car. A curious thing happened. Despite the assurances of the Supplies Department of the Polish Committee of National Liberation, that our provisions would hold out even to Peking, they lasted only as far as Kiev. We had no ration-cards with us and we faced the cheerful prospect of starving before we reached

Moscow. At first we made merry over the situation, but it was not long before our faces began to grow longer and longer. Luckily for us, Nikita Sergeyevich Khrushchov, then First Secretary of the Central Committee of the Communist Party of the Ukraine, heard of our predicament. And quite unexpectedly for us all there drew up at the railway platform a car bearing eatables. There were even several baskets of the famous Lvov beer. It is true we did not taste any of this. When the train started, a fire broke out in one of the compartments from a carelessly thrown-away cigarette-end. There was no water, and the flames were successfully extinguished with ... beer.

Despite these mishaps all ended happily. The delegation got through its work successfully and the reports read by its members at meetings organized by the then newly-formed Society of Polish-Soviet Friendship called forth great interest among Polish public circles.

Since those days the Society has grown into a body seven million strong. Friendly relations and common aim have created the most favourable conditions for exchange of spiritual values between the peoples of the U.S.S.R. and Poland. I shall not be far wrong in saying that what is best in Soviet culture has become a possession of the Poles and all that is best in the creations of Polish genius—a possession of the Soviet people.

At the present time the Soviet Union and Poland are in close co-operation in the field of the use of atomic energy for peaceful purposes. The growth of scientific-technical connections between the two countries has necessitated the formation of a mixed Soviet-Polish Commission for Scientific-Technical Collaboration. Ten sessions of the Commission have already been held at Moscow and Warsaw.

In the U.S.S.R. and Poland are concurrently being published multi-volumed capital works on the history of Poland. They are written independently by Polish and Soviet historians, the authors meeting for discussion of what has been done by either side.

Performances have been given in the Soviet Union by the State Opera Theatre of Poznan, the Polish Theatre, the *Mazowsze* Song and Dance Troupe, and the troupes of the Polish Army and of Polish Silesia, the Polish circus and other national companies. They have

brought to our spectators the strong national quality of Polish art, imparting to us many songs and dances which have entered for good into the Soviet repertory.

Books by Polish authors are published in the U.S.S.R. in twenty-six languages. Day by day Soviet people listen-in with interest to broadcasts from Poland in the Russian language. A wide exchange of tourists has begun.

The peoples of both countries possess an inexhaustible wealth of cultural values. Copernicus, Mickiewicz, Matejko and Chopin—in Poland; Lomonosov, Pushkin, Repin and Chaikovsky in Russia. These names alone would be enough for the national culture of the two countries to receive universal recognition.

And how much that is vivid and original has been, and is being created today by the free nations of the U.S.S.R. and the Polish People's Republic!

We have much to share with each other, much to teach one another. The ties binding us rest on the stable foundation of past connections and on the basis of the high level of modern culture in our countries. It is of the greatest importance that the Soviet and the Polish institutions and organizations entrusted with the task of exercising and developing the cultural co-operation of the Soviet Union and Poland should perform that task with the due critical approach and the requisite skill and broad-mindedness.

I venture to say that the range of activities in this field is as yet inadequate, an observation which applies pre-eminently to the part played by VOKS.

The peoples of the U.S.S.R. have every opportunity to develop and deepen the diverse ties that will indubitably contribute to the development of our national culture, the strengthening of our friendship, and to mutual aid and support. Steadfast observance of the principles of equal rights and sovereignty which have their source in the very substance of the ideology of proletarian internationalism, opens a wide road to Soviet-Polish cultural co-operation.

It is the road that was shown us by Lenin. It is he who inspired Mayakovsky's words:

We

Are brothers to our Polish brother.

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I should like to dwell on that aspect of the agreement which provides for further development of cultural contacts. The statement says, very reasonably, that

"...close cultural co-operation between the Soviet Union and the Polish People's Republic will henceforth effectively promote the consolidation of sincere, brotherly friendship between the Soviet and the Polish peoples."

Our friendship has sustained heavy trials. I have known Poland long— all my life, because my early childhood was passed in Warsaw. I remember the explosion of the first bomb dropped by a German Zeppelin in the year '14 and the incinerators of Majdanek in '44 where the nazy racists mingled the ashes of Russians and Poles. I remember Warsaw in January '45. A loaded lorry sprang a fascist mine. The sacks it was carrying fell out and the flour in them poured on to the stones. The door opened and the driver crawled out. Summoning up his remaining strength he sat down on a sack and tried with the skirt of his coat to wrap up the gaping wound where his leg had been torn away. But the blood oozed through the thick cloth and dyed the flour red. Where was he carrying it to? Was it to the starving children of long-suffering Warsaw?

Events from a more distant past of our two nations come to mind. Shoulder-to-shoulder Poles and Russians fought against the Teutonic knights in the battle of Grünwald. Herzen's *Kolokol (The Bell)* sounded the alarm in defence of the Polish national rising of 1863-1864. On the barricades in 1905 the weavers of Krasnaya Presnya and Lodz, arms in hand, fought against the common enemy— tsarist autocracy. Our peoples are bound with ties of friendship and brotherhood for evermore.

That is the reason why, when in Poland, quite recently, the voices of the enemies of socialism, enemies of Soviet-Polish friendship were heard, they found no support among the people and were severely rebuffed by the Polish United Workers' Party. "... If anyone thinks," said Władysław Gomułka speaking at the eighth plenum of the Central Committee of the Polish United Workers' Party, "that it will be possible to spread anti-Soviet feeling in Poland, he will find himself to have been greatly mistaken. We will not allow the vital interests of the Polish State to be thwarted or the cause of building socialism to be harmed."

Today the friendship of our peoples, strengthened and renewed, and even, I should say, more profoundly realized, opens new prospects for joint cultural co-operation.

Immediately following the establishment of the people's power in Poland cultural intercourse secured a strong foothold.

.... Autumn, 1944. The Germans are still on the other side of the Vistula, but the preparations for the first Polish cultural delegation from Lublin headed by the Polish Minister for Public Education Skrzyszewski are well under way. It consists of writers, musicians and teachers. I happened to be attached to the delegation. We travelled via Kiev in a special car. A curious thing happened. Despite the assurances of the Supplies Department of the Polish Committee of National Liberation, that our provisions would hold out even to Peking, they lasted only as far as Kiev. We had no ration-cards with us and we faced the cheerful prospect of starving before we reached

Moscow. At first we made merry over the situation, but it was not long before our faces began to grow longer and longer. Luckily for us, Nikita Sergeyevich Khrushchov, then First Secretary of the Central Committee of the Communist Party of the Ukraine, heard of our predicament. And quite unexpectedly for us all there drew up at the railway platform a car bearing eatables. There were even several baskets of the famous Lvov beer. It is true we did not taste any of this. When the train started, a fire broke out in one of the compartments from a carelessly thrown-away cigarette-end. There was no water, and the flames were successfully extinguished with ... beer.

Despite these mishaps all ended happily. The delegation got through its work successfully and the reports read by its members at meetings organized by the then newly-formed Society of Polish-Soviet Friendship called forth great interest among Polish public circles.

Since those days the Society has grown into a body seven million strong. Friendly relations and common aim have created the most favourable conditions for exchange of spiritual values between the peoples of the U.S.S.R. and Poland. I shall not be far wrong in saying that what is best in Soviet culture has become a possession of the Poles and all that is best in the creations of Polish genius—a possession of the Soviet people.

At the present time the Soviet Union and Poland are in close co-operation in the field of the use of atomic energy for peaceful purposes. The growth of scientific-technical connections between the two countries has necessitated the formation of a mixed Soviet-Polish Commission for Scientific-Technical Collaboration. Ten sessions of the Commission have already been held at Moscow and Warsaw.

In the U.S.S.R. and Poland are concurrently being published multi-volumed capital works on the history of Poland. They are written independently by Polish and Soviet historians, the authors meeting for discussion of what has been done by either side.

Performances have been given in the Soviet Union by the State Opera Theatre of Poznan, the Polish Theatre, the *Mazowsze* Song and Dance Troupe, and the troupes of the Polish Army and of Polish Silesia, the Polish circus and other national companies. They have

brought to our spectators the strong national quality of Polish art, imparting to us many songs and dances which have entered for good into the Soviet repertory.

Books by Polish authors are published in the U.S.S.R. in twenty-six languages. Day by day Soviet people listen-in with interest to broadcasts from Poland in the Russian language. A wide exchange of tourists has begun.

The peoples of both countries possess an inexhaustible wealth of cultural values. Copernicus, Mickiewicz, Matejko and Chopin—in Poland; Lomonosov, Pushkin, Repin and Chaikovsky in Russia. These names alone would be enough for the national culture of the two countries to receive universal recognition.

And how much that is vivid and original has been, and is being created today by the free nations of the U.S.S.R. and the Polish People's Republic!

We have much to share with each other, much to teach one another. The ties binding us rest on the stable foundation of past connections and on the basis of the high level of modern culture in our countries. It is of the greatest importance that the Soviet and the Polish institutions and organizations entrusted with the task of exercising and developing the cultural co-operation of the Soviet Union and Poland should perform that task with the due critical approach and the requisite skill and broad-mindedness.

I venture to say that the range of activities in this field is as yet inadequate, an observation which applies pre-eminently to the part played by VOKS.

The peoples of the U.S.S.R. have every opportunity to develop and deepen the diverse ties that will indubitably contribute to the development of our national culture, the strengthening of our friendship, and to mutual aid and support. Steadfast observance of the principles of equal rights and sovereignty which have their source in the very substance of the ideology of proletarian internationalism, opens a wide road to Soviet-Polish cultural co-operation.

It is the road that was shown us by Lenin. It is he who inspired Mayakovsky's words:

We

Are brothers to our Polish brother.

Noel Counihan,
Australian painter

MY MEETING WITH

It was with the greatest pleasure, and an excited sense of anticipation, that I accepted an invitation to visit the U.S.S.R. with an Australian-Soviet Friendship Society delegation, as a guest of VOKS.

For many years indeed I had wished for such a trip.

I determined, with the agreement of many artist friends, that I would take advantage of this trip to promote better understanding between the art workers of the U.S.S.R. and of Australia.

This would lead to deeper friendship between our peoples and be some small step toward consolidating those peaceful relations which can only be of advantage to both countries and which reflect the desires of both peoples.

I must say at once that I have only met with simple expressions of friendship wherever I have gone in the Soviet Union, and never once the hostility or suspicion talked of by sections of the Western press.

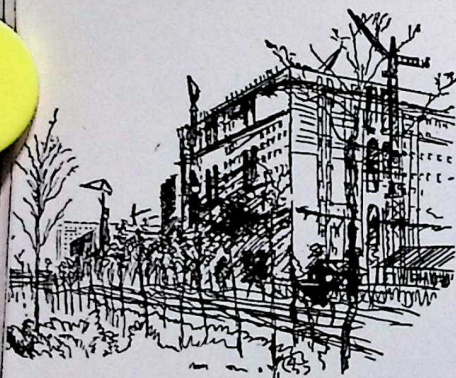
In Moscow, Leningrad and Tbilisi I have met many painters and graphic artists. They include Sergei Gerassimov, Yevgeny Kibrik, Alexander Bubnov, Konstantin Finogenov, Ucha Djaparidze, and Leningrad's Australian-born Frank Zaborovsky, all talented artists.

I not only saw their pictures in the wonderful public collections but in several cases had the pleasure of visiting the painters' studios and having the frankest discussions of our work and mutual problems.

Criticism was freely asked for and honestly given, and it was discussed and received objectively. I found that many artists not only had a natural pride in the real achievements of Soviet art but were able to discuss certain shortcomings, such as the academic, photographic and naturalistic trends which are being castigated in the cultural magazines and at public discussions, frankly and fully.

At the same time warm interest was always shown in the reproductions of Australian painting which I made available.

Little has been known till now in the U.S.S.R. about Australian art and I was subjected to intense and friendly questioning about its history, tradition and direction.



The vast construction of new residential areas in Moscow impressed me greatly



In Georgia I made the portrait of a charming girl, Nanuli

WITH SOVIET ARTISTS

In particular very sympathetic interest was directed to the works of our talented aboriginal painters of the Arunta tribe gathered around the grand figure of Albert Namatjira.

In each city I found the strongest expression of support for the idea of a future exchange of art exhibitions between our two countries.

The art galleries are superb. I have never seen so many people in an art gallery as I've seen on each visit to Moscow's Tretyakov Gallery, with the exception of the great crowd of international visitors who pack into the Sistine Chapel to see the great works of Michelangelo.

The Hermitage in Leningrad is justly famous. I'd dreamt for years of seeing the celebrated Rembrandt collection, particularly that profound masterpiece, the *Prodigal Son*. But I was unprepared for the magnificence and vast scale of the Gallery's possession as a whole. The number of items exhibited exceeds two million.

The Soviet Union has not only immense displays of the Russian and Soviet painting, but also its incredible collection of Western art in the Hermitage right up to the biggest collection of modern French art in the world.

The size of the collection has increased more than threefold since the October Revolution.

The conditions of life of Soviet artists have interested me deeply as well as their actual work. What has struck me most is the great attention paid by the Soviet Government to the material well-being of the artists.

The students go through the academies well subsidized and free from anxiety concerning their future, and they graduate confident that they can devote their working lives to the practice of their art, able to live on the income from sale of their work.

Artists' buildings containing copious and spacious studios with living quarters have been built, and more are being built in both Moscow and Leningrad.

The artist prepared to work hard and give of his best is well rewarded and has no fear of insecurity—the fear that haunts so many artists in the West.

In the young steel town of Rustavi I met Arkady Nozadze and Shota Natrolishvili



Leningrad I found especially beautiful, a really lovely city

12,500 Miles Through Siberia and Central Asia

By *Kuba*

Last summer the well-known German writer Kuba (Kurt Barthel) visited the Soviet Union, and with a delegation of journalists from the German Democratic Republic travelled to Siberia and Central Asia. We publish his travel impressions written for the readers of our journal.

Two air lines reach out like delicate feelers to the Urals, the "land of the stone flower." The southern line continues endlessly on to the Far East, and the second line, somewhat shorter, to the Far North. Modesty does not belong to the journalist's professional bag of tricks. Our index fingers plunk down on the centre of a blank spot in the map of air lines. That spot is out of reach of either of the two feelers of the *Aeroflot*.

"Here's where we'd like to go!"

The man from the Press Department of the Soviet Foreign Ministry looks sceptical:

"You may find yourselves stranded there for a long time! It's hard to get to! The weather is bad! You'll have no means of travel except planes."

"Hard to get to? Stranded for a long time? Bad weather? Why, but that's excellent! Nothing we'd like better than to be stranded somewhere for a long time."

"You may meet with considerable discomfort. Perhaps you will not always be able to find hotels when you need them," warns the VOKS representative.

"No hotels? Superb! We'll camp out, light fires in the open, and listen to the stories of the old bear hunters. Why else did we take such long and tender leave of the folks at home?"

An index finger remains stubbornly glued to the blank spot on the map. Our conjecture is that it must lie somewhere near the "Pole of Cold."

"What interests you up there?"

"Up in Siberia? The power stations, of course. The new farmlands! The fur, the wheat, the gold!"

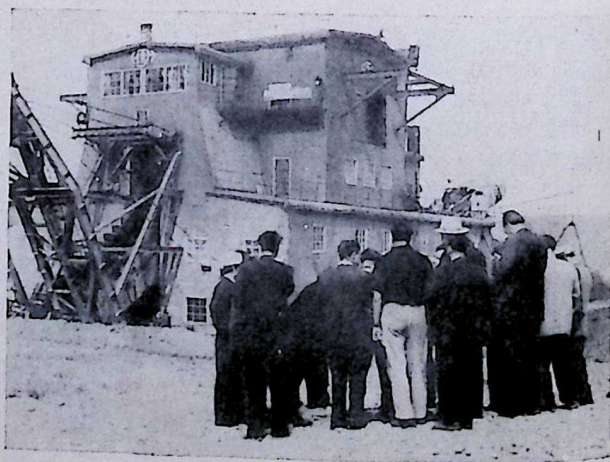
"Very well. Go to the Aldan gold fields. On the banks of the Lena, you will also find collective farms that breed furbearing animals, and, further south, you can see the construction of the Irkutsk Power Station, which is harnessing the waters of the Angara. Near Novosibirsk there is wheat and new farmlands galore. And since gold calls you, drop in on the cotton farmers of Uzbekistan, where fluffy white gold is grown. And now, good-bye, and a happy journey to you!"

We left Moscow for Yakutsk on a bright summer's day. Twenty days later we returned to Moscow via Tashkent.

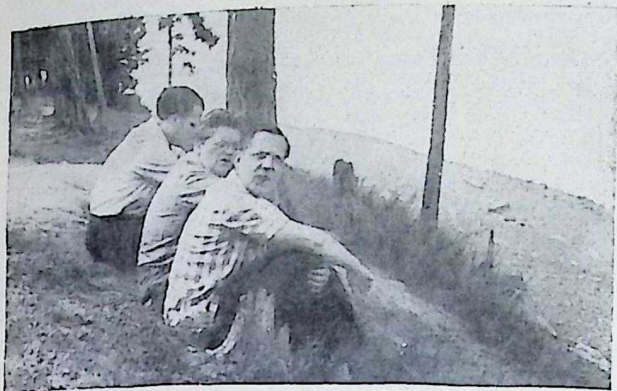
And now I sit, feeling rather sheepish, in a room on the seventh storey of the hotel *Moskva*, named after the Soviet capital. I untie a red kerchief, the kind worn by the members of the Soviet children's organization, Young Pioneers, and take out a piece of ore. The gold dust shines in the folds and sticks to my fingers. Yes, we have been to Aldan, important Soviet gold mining centre almost four hundred miles from the nearest railway station. A small mining town for which gold has value only as a product of its labour. No gold fever or gold rushes for Aldan. You could hold the ingot mined here in a day in one hand. It is put away in a wooden shed. No armed guards are needed to watch over this heavy chunk of concentrated hard work.

And what is this? A sprig of edelweiss! During our several hours' journey down the Lena on a ship built in Magdeburg, one of our companions was Kelle-Pelle, son of a tsarist exile from the Baltics. Kelle-Pelle is a real Siberian pioneer. In his youth he fought against the Canadian and Japanese buccaneers who helped the native magic-men fleece the Yakuts. Rum and narcotics killed off the American Indians. The Yakut nation was also on the brink of extinction. The Yakut sable was disappearing. But today we are on our way to see Yakuts who are breeding sables and filling the forests with them again. Kelle-Pelle put aside his Red partisan gun years before. Now he heads the consumers' co-operative society of his republic. His face glows with satisfaction as he surveys the river bank we are approaching. It is piled high with sacks and cases of winter supplies for the population. The area is self-sufficient as concerns all basic necessities. But products like butter and fruit have to be brought in from other parts of the country. Lemons, for instance. Scurvy, another scourge, like the Yakut magic-men and Japanese and Canadian buccaneers, is also a thing of the past.

We go through a meadow which smells of wormwood to the farm where rare wild animals are bred for their furs. This is a fox paradise. The breeders apologize: the animals can only be seen at their best in the autumn. At the moment the young silver foxes run and frolic wildly, getting rid of every drop of superfluous fat. Foxes net this farm half a million roubles annually. In five years it has grown five times in size, and the top of the curve is not in



Drag—a floating gold washer



On the banks of the Aldan River: Gustav Simon, editor-in-chief of the *National Zeitung* (left), Kuba, and Ludwig Zempelburg, of the *Neues Deutschland*

sight yet. The Yakuts crowd at the gates to see us off. I look at them, and think: "Very few of you would be alive but for men like Kelle-Pelle, the men with the Red Stars on their caps who made you free citizens of the Land of Socialism."

The air is still heavy with wormwood scent. I pick a silver tuft of edelweiss, and when the sun sets red in the sky, the ship made in Magdeburg carries us back to Yakutsk....

Now from my pocket I take some varicoloured stones. A dam made of these selfsame stones is being thrown across the Angara.

"The Angara is not like the Elbe or Spree," says the building engineer with a grin. "It rushes headlong at a speed of thirty yards a second. But we have tamed it just the same. A chain of similar dams is being built down the river."

We stand in a forest of lamp posts and look out on the foaming Angara, which tears through the sluices still open to it. The cranes stretch their long necks over the scene. Facts and figures begin to pile up in our notebooks almost as fast as the tipping trucks and bulldozers appear on the Irkutsk Station building grounds.

Now we are driving to Lake Baikal along a road marked out for inundation. This is where the Irkutsk Sea is going to be, just as the Moscow, Tsimlyanskaya, and Kuibyshev seas have been created in other parts of the country. The villages and their inhabitants have already been moved to the future shores of the new sea. The new villages are more attractive than the old. New roads are being laid. On the opposite bank of the Angara, we see locomotives puffing clouds of smoke into the air. They are hard at work over there, moving the famous "trans-Siberian" line to the new shore. In 1960, electric trains will run between Moscow and Irkutsk.

Lake Baikal is a huge crack in the Earth's crust filled with water. It is the deepest lake in the world, and one of nature's wonder spots. In five hundred years the level of the water has dropped no more than half of a yard, as the trunks of the six-century-old forest giants on the shore prove. Soon, when the last sluices of the Irkutsk dam are closed, and the Irkutsk Sea fills with water, the level of its elder brother, the Lake Baikal, will rise another yard and a half. I brought back some dark red cedar cones from the

shores of Lake Baikal. The seeds are sweet and nearly twice as large as apple seeds.

Did I say apples?

My suitcase still smells strongly of them. Not ripe yet, and sour, these Siberian apples evolved by Michurin methods are the pride of Comrade Kuprienko, Chairman of the *Pobeda* (Victory) Collective Farm. He put a whole basket of his rare fruit on the table before us, filled our pockets with them. We bit into the sour apples, and smiled with polite pleasure. For eighty years Siberia experimented in apple growing, and now it is gathering the harvest, grown on trees five-years old. They have lived through five Siberian winters—frosts that kill sparrows on the wing.

Of course, these trees do not grow upright. Their branches hug the ground, and warm covers are put on them in the winter. And they bear fruit, which is the important thing for Kuprienko, their proud sponsor.

Then we plunge into a kingdom of wheat. The director of the *Proletarsky* State Farm almost disappears in it—it grows breast-high.

Had we come here only two years earlier, we should have seen nothing. Nothing but steppe. But now a tower crane tops the silhouette of the *Proletarsky* State Farm.

"Our income last year was four and a half million roubles," says the director. "This year it will be six. We have spent seventeen million roubles on construction."

And careful please! This boll must be handled with care. No, it is not the blossom of a giant Japanese cherry-tree. It is not a blossom at all. It is the full-grown fruit of the cotton plant, grown near Tashkent, our next stop after Siberia.

Cotton is the treasure of Central Asia and "white gold" of the Soviet Union. It was wrested from the Hungry Steppe and protected against drought and early frosts. In Tashkent we visited one of the largest textile mills of the U.S.S.R.—another town in its own rights, a town where cotton fabrics are made. The shops are fronted by grass and flower beds, and fountains reflect the hot Central Asian sun. We met young members of the Communist Party, and saw Moslems praying in their mosques. Four thousand Moslems kneeled and touched the ground with their foreheads

"...The construction of the Irkutsk Power Station, which is harnessing the waters of the Angara"





"Then we plunge into a kingdom of wheat"

and prayed for the harvest, the good of all men, and peace on earth...

So, we have visited the conquerors of the Hungry Steppe in Central Asia, and the conquerors of the eternal ice in Yakutia. I have many souvenirs in my suitcase. Here is a Komsomol badge presented to me by the young builders of an aluminium plant. Here is a little Siberian water, left in my old watch. I forgot to take it off when I went bathing. The trademark says Junghans, a Swiss firm, and there is the word "waterproof" on the back. The watch is real enough. So is the Siberian water... An extra souvenir.

Twenty days, and twenty thousand kilometres, or twelve thousand five hundred miles! That is something to look back on. Not so in the matter of adventures. We were disappointed there. We did meet some old bear hunters though. They told us many interesting stories about bear hunting. The most passionate storyteller was the chairman of the Yakutia Writers' Union. When we said good-bye to him, he presented me with a blue linen bag—in it there was a splendid blue fox he had caught himself. Yes, I have even acquired a blue fox. But no adventures.

"I suppose you would have liked to meet some bears," said the chairman of the Writers' Union. "But bears don't like to meet us. They give us a wide berth. You have to be a very skillful hunter to get anywhere near them. If you had more time, I'd take you about forty miles into the forest. Then may be you'd see some bears."

Then one day, while crossing the Baikal on a small grey boat to get to the research institute which is studying this very lake, we saw what we thought was a bear. It was standing on its hind legs on a part of the shore which is far from any signs of human habitation. But when the "bear" turned around towards us, it was holding a fishing rod.

"Danger? Wild animals?" laughs a girl of nineteen who is leaving shortly with a scientific expedition to

search for gypsum in the taiga. "Am I afraid? Yes. Of the mosquitoes. They are very annoying."

Distance and adventure are not synonymous. Flying over vast areas, one becomes aware of the fact that we human beings inhabit only small irrigated oases. There are so many unexplored, untamed, and challenging spots on the surface of the earth! But wherever Soviet man has ventured, he has created fully modern, civilized centres supplied with all they need. No wars or unfriendly sallies must interfere with the creative work these pioneers are doing.

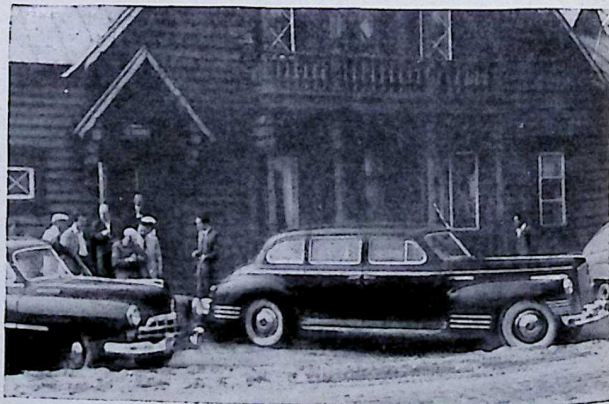
Yakutia, land of eternal ice! A branch of the U.S.S.R. Academy of Sciences is studying the condition of the earth's surface there. Certain scientists have called this ice "the Russian sphinx." Some of them have been writing about a new glacial age. Others, detecting evidences of the gradual melting of the ice here and there have predicted that the earth's surface is bound to burn up slowly. But the Institute of Cold is not only studying the globe; it also aims to change it.

How many people know that more than one third of Soviet territory is bound by the eternal ice? People here do not complain. They praise their land, where the summer is so short and the winter so long.

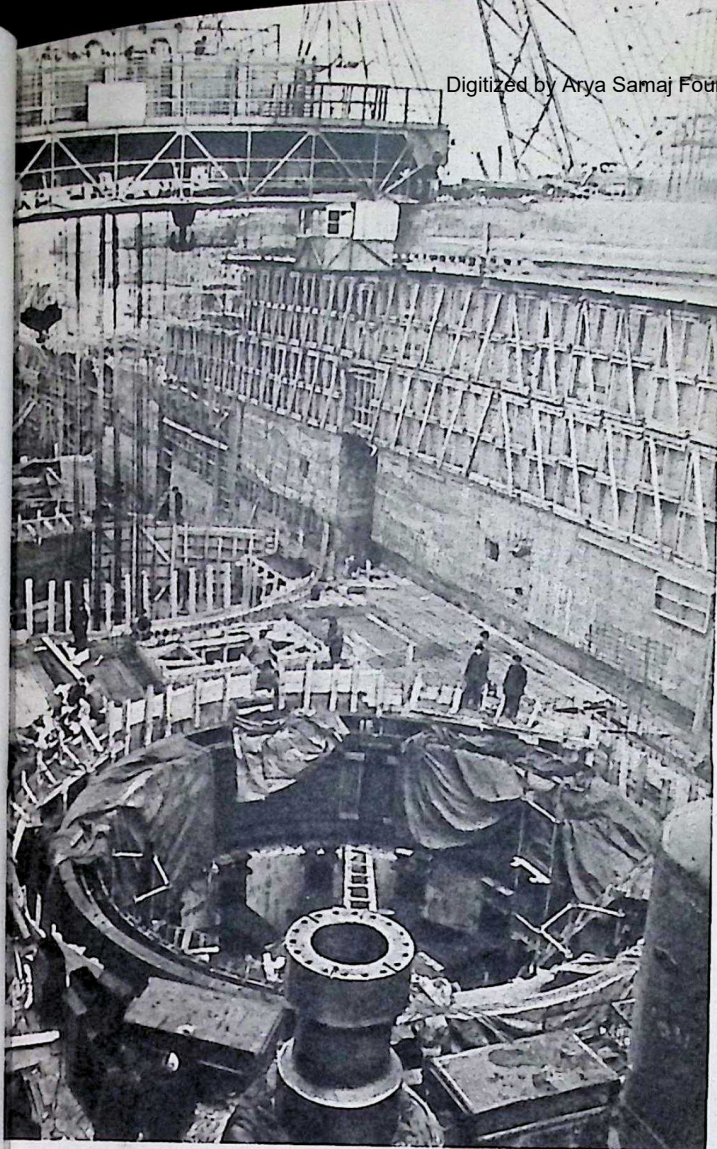
In Yakutia the seed sprouts and the harvest matures within three summer months. The earth thaws to a depth of only two yards. The average annual precipitation of rain and snow is seven inches. But for the eternal ice, all this moisture would seep through to the sands and Yakutia would become a desert or semi-desert... like the Hungry Steppe near Tashkent, against which a great offensive is being waged at this very time.

"The desert advanced when man was weak," said an Uzbek with round cherry-like eyes who was wearing a national skull-cap embroidered in gold thread. "But now man is strong, and the desert is retreating."

"We spent our nights in comfortable hotels." One of them, in Yakutsk



Irkutsk Hydro-Power Station



Turbine being installed



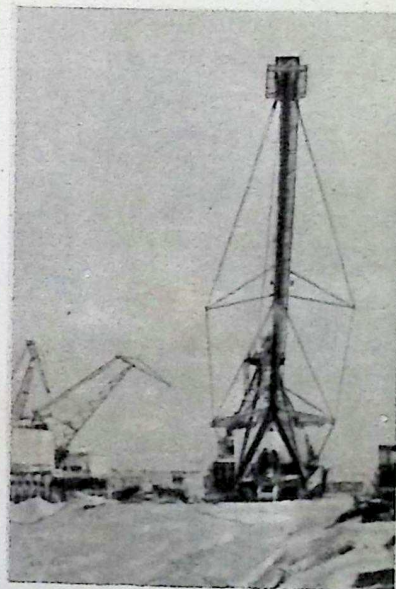
Young builders

Towards the end of last year the first units of the Irkutsk Hydroelectric Station on the Angara went into operation. Angara is the largest source of water-power in the country. It is supplied by Lake Baikal—the deepest lake in the world which in total water-reserves exceeds the Baltic Sea. Over three hundred rivers fall into Lake Baikal and only one—the rushing Angara—takes its rise in this gigantic water-reservoir. On the banks of the Angara a cascade of hydro-stations is under construction, the first of them of 660,000 kW capacity, being the Irkutsk Hydroelectric Station.

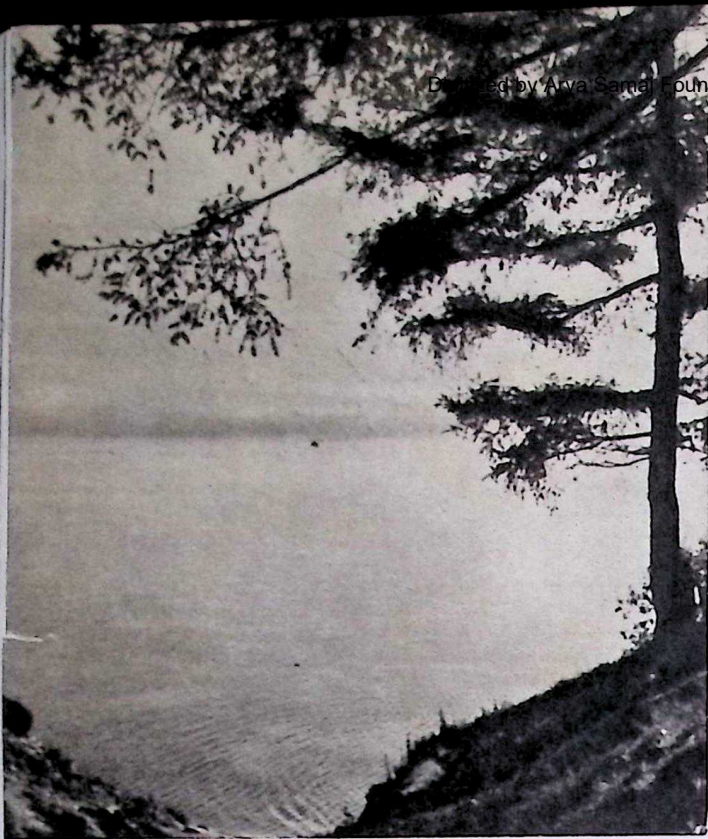
In designing the Irkutsk Power Station Soviet engineers found the technical solution of their problem best suited to local conditions. The Station contains only the building proper and an earth weir. There is no concrete dam, the superfluous water being discharged through special apertures inside the ferro-concrete building of the hydro-station.

Around the construction works a large town has sprung up—Angarsk, with its own schools, hospitals, clubs, shops, a stadium, kindergartens and day nurseries.

When the construction of the station is completed it will occupy third place in the U.S.S.R. after the Kuibyshev and the Stalingrad hydroelectric stations, as to the amount of electricity produced. Its cheap energy will bring into life hundreds of new enterprises, collective and state farms, thus contributing to further development of the economy and culture of Eastern Siberia

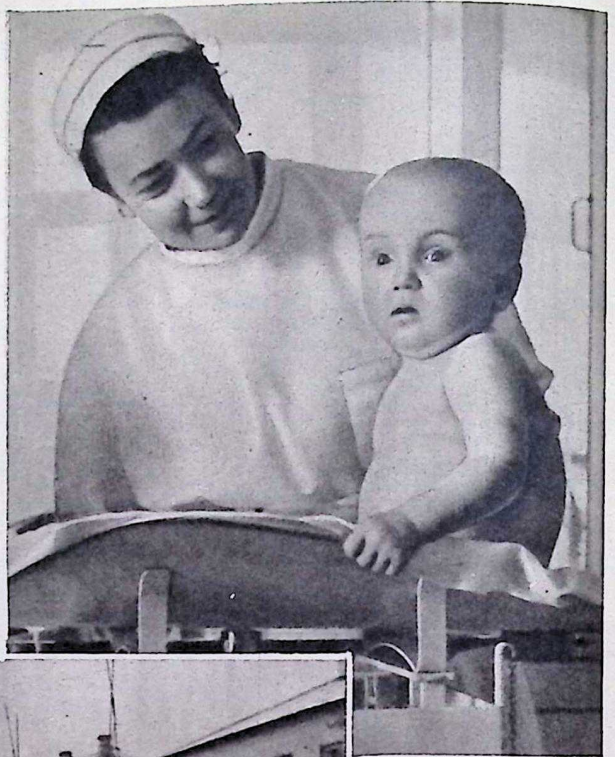


Mobile excavator at work



Lake Baikal. It is here that the Angara takes its rise

Yura Kazakov—one of the youngest inhabitants of Angarsk



Workers' settlement of the town of Angarsk

The Friendship of Two Great Literatures

I

The contacts between the literatures of our country and of China are solid and of long standing. This friendly relationship has been mutually advantageous for the intellectual life of both peoples and has helped them to understand one another better.

Regular Russian acquaintanceship with Chinese literature dates back approximately to the 17th century when China was visited by the first Russian missions. The cultural contacts between Russia and China became stronger with the institution of the Russian Religious Mission in Peking in the 18th century. The missionaries promoted the development of Russian-Chinese relations, and played a prominent part in acquainting Russia with the life and culture of the Chinese people. Their manuscripts have not lost the scientific import even in our days. Ilarion Rossokhin, Alexei Leontyev, Alexei Agafonov, Stepan Lipovtsev, Nikita Bichurin, Pyotr Kafarov, and many others have become particularly famous for their scientific activity.

The first teachers of the Chinese and the Manchurian languages in Russia came from those Russian sinologists who formerly were the students of the Religious Mission in Peking.

A particularly great contribution to Russian sinology was made by its founder—Nikita Bichurin (1777-1853), who at the beginning of the 19th century headed the Russian Religious Mission in Peking. Bichurin's interests were mainly of a scientific nature. He believed that the task of the Mission was not so much the preaching of Christianity as the rapprochement of the Russian and the Chinese peoples.

While in China, Bichurin did a tremendous amount of work that had a singular significance for the advancement of Russian sinology. He compiled the first Chinese-Russian dictionaries, collected valuable specimens of Chinese written documents and papers of a historical and cultural importance. Bichurin's manuscripts underscore the originality and the autogenous nature of Chinese national culture.

P. I. Kafarov (1817-1878) did much to spread knowledge of Chinese life and culture in Russia. Like Bichurin he was the author of many works on China, including the well-known Chinese-Russian dictionary (1888). The publication of this dictionary in Russia facilitated the study of Chinese and thereby the study of Chinese literature.

One of the most prominent sinologists of the second half of the 19th century was Academician V. P. Vassilyev. He was the first Russian sinologist who set himself the task of acquainting our country with Chinese literature and, what is of particular interest, with Chinese belles-lettres.

V. P. Vassilyev belongs to the Kazan school of Russian orientology. For ten years from 1840 to 1850 he was with the Russian Religious Mission in China and then for 45 years lectured at the Department of Oriental Languages at the St. Petersburg University. Vassilyev's works on Chinese linguistics and Chinese literature present a particular interest for a scholar of

Chinese literature. In 1867 Vassilyev published *The Graphic System of Chinese Characters*, in 1880—*Essay on History of Chinese Literature* and in 1884—*The Analysis of Chinese Characters*.

V. P. Vassilyev was one of the first Russian scientists who stressed the importance of studying the language, history and literature of the Chinese people. He wrote that in the East every sphere of activity had for milleniums been focussed in China.

Having the greatest respect for Chinese culture and emphasizing its importance for other nations, V. P. Vassilyev was a tireless advocate of friendship between the Russian and Chinese peoples.

V. P. Vassilyev's *Essay on History of Chinese Literature* drew attention to traditional prominence of belles-lettres in the life of the Chinese people. The Chinese, he said, seem to have much more respect for belles-lettres than we do; they perceive in it the supreme perfection of a man.

There is profound truth in this observation since in China belles-lettres have been traditionally regarded as a mirror meant to reflect the moral nature of a man and his intellectual merits.

The traditions once set by Bichurin and Vassilyev were taken up by the next generation of Russian scholars of sinology—S. M. Georgievsky, A. I. Ivanovsky, P. S. Popov, I. I. Zakharov and others.

The works by S. M. Georgievsky include the following manuscripts of importance for a scholar of Chinese literature: *Chinese Characters as the History of Ancient Chinese People* (1889), *The Principles of Chinese Life* (1888) and, particularly, *Mythical Concepts and Myths of Chinamen* (1892) which was the first Russian attempt to systematize Chinese mythology.

S. M. Georgievsky was also an ardent advocate of Russian-Chinese friendship. He was confident that China had a great future ahead of her.

II

The scientific legacy of Russian sinologists laid the foundation for the development of the history of Chinese literature in Soviet time. Proceeding from this foundation, Soviet sinologists and scholars of literature have made noticeable progress in the studies of Chinese literature. Much has been done in this field by Academician V. M. Alexeyev (1881-1951), a great scholar of Chinese literature and a talented translator. He prepared numerous works on Chinese culture. Of great interest is his research into the mastery of Chinese poets, in particular his analysis of S'suk'ung T'u's *Poem on a Poet*, a study of the outlook of another poet—Lu Chi (*Horatio of Rome and Lu Chi, a Chinaman on Poetic Mastery*), his articles: *The Struggle Against the Invaders as Reflected in the History and Literature of China*; *Boileau, the Frenchman and his Chinese Contemporaries on Poetic Mastery*, and many others. V. M. Alexeyev also gave attention to the contacts of Russian and Chinese cultures (*Gorky in China*, *Lermontov's Verse in Chinese Poetry*, *The Latest Chinese Translation of Pushkin's "Eugene*

Onegin" and others). V. M. Alexeyev is also the author of many works on problems of Chinese language, history, ethnography, art, sinology, etc.

Alexeyev is the author of beautiful translations of verses by Li P'o, Lu Chi, Li Hua, Wen T'ien-hsien and by many other Chinese poets. His translation of fairy tales by Liao Chai (P'u Sung-ling) is a masterpiece. Not only does it most accurately convey the wealth of meaning but also the conciseness of the language and the peculiarity of that remarkable author. V. M. Alexeyev, who devoted many years to the study of Liao Chai, was among the first scholars who noted the social significance of his original fairy tales.

Among recent works of great interest are the translations of verses by a great Chinese poet Po Chu-yi, carried out by L. Z. Eidlin, and the latter's study of contemporary Chinese literature. V. Petrov, a young Leningrad sinologist, has prepared a book on Ai Ch'ing. L. D. Pozdneyeva, known for her numerous translations of contemporary Chinese writing, is studying the art of Lu Hsin and of Yuan Chen, a T'ang poet.

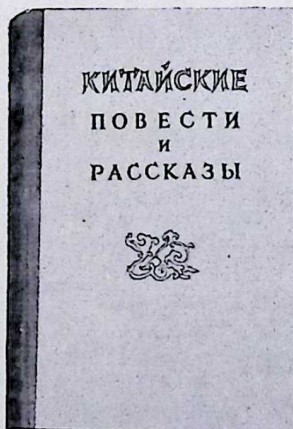
Not long ago an Institute of Sinology was founded by the U.S.S.R. Academy of Sciences. The Institute, as well as studying the experience and achievements of socialist construction in Chinese People's Republic, conducts extensive research into the history of Chinese culture. The primary task of the Department for

popular here: Lu Hsin, Kuo Mo-jo, Mao Tun, Lao She, Chao Shu-li, Chou Li-po, Ai Ch'ing, Ting Ling, Liu Pai-yui, Hsiao San as well as many other prose writers, poets and playwrights of People's China. The translations of contemporary and ancient Chinese authors into Russian and into other languages of the peoples of the U.S.S.R. are of invaluable assistance to the scholars of history of Chinese literature. This work is most complicated, indeed even V. P. Vassilyev wrote that to study Chinese belles-lettres one had to devote his whole life to this.

Bearing this in mind, we can particularly appreciate the assistance readily rendered to Soviet scholars and translators by our Chinese friends.

During my stay in Peking, I took up the translation into Russian of *Ch'u Yuan* by Kuo Mo-jo. This play is devoted to the life of the great Chinese poet and his struggle for the unification of Chinese lands. My work proved to be more difficult than I had thought it to be at the beginning.

The play depicts the events that took place more than 2,000 years ago. This has naturally told upon the choice of words used by the poet. The play is written in a beautiful modern language. However, there are places where the poet made a broad use of those winged words which the modern language had lost long ago. This was particularly true with



Literature and Culture of Chinese Peoples is a large-scale acquainting of the Soviet people with monuments of culture, of belles-lettres and of scientific and social thought, created by the Chinese people throughout milleniums of its history, and with modern Chinese literature.

In recent years hundreds of books by Chinese contemporary and ancient authors have been translated and published in our country. These include the works of Ch'u Yuan, a great Chinese poet, the famous Chinese novels *The Three Kingdoms* by Lo Kuan-chung in two volumes, *The Quiet Creeks* by Shin Nai-yen also in two volumes, a collection of verses by Tu Fu, a collection of verses by T'ang poets, selected T'ang novels: *The Remarkable Tales of Our Days and of Old Times* (17th century), *Historic Essays* by Sum Chien. *The Book of Songs*, *The Anthology of Chinese Poetry* and many others are being prepared for publication.

Thanks to the translations made, the following contemporary Chinese writers have recently become very

regard to the monologues of Ch'u Yuan and to the scenes reproducing ancient Chinese rites, in particular the rite of the *Calling of the Soul* where the people told by the sovereign that Ch'u Yan had gone mad, are praying to spirits to cure the poet.

Kuo Mo-jo's advice and friendly encouragement greatly helped me in translating these difficult passages.

The poet followed with equal attention the staging of his play at the Moscow Yermolova Theatre.

Kuo Mo-jo and Mao Tun were in Moscow at the time of the rehearsals. The theatre decided to invite the author to review several scenes. He appreciated the exactness and even the strictness with which the cast was preparing his play. The fact that the actors worked with such inspiration was regarded by the author as a manifestation of the love for Chinese culture. The author, however, had his critical remarks too.

Talking to the actors Kuo Mo-jo remarkably spoke of the necessity to render realistically, in a full and

organic union with life's truth, even such a historic play as *Ch'u Yuan* where the ritual line is very strong.

III

Soviet scholars of Chinese literature make great use in their research of the achievements of Chinese literary studies.

A big contribution into the study of the history of Chinese literature was made by Lu Hsin and Cheng Chen-to who were the first to define two veins in China's literary heritage: the literature of the ruling class of landlords, the learned estate with its dogmatism, scholasticism, stagnant forms and its feudal confucian ideology; and the other vein—the democratic one which had embodied the finest creative forces of the people. It was precisely this, popular, vein based on folklore that made the core of Chinese literature. It was thanks to this line that Chinese literature gained *The Book of Songs* which took its inspiration from the ancient Chinese folklore, the five-word verse, the *yuehfu* and *hsinyuehfu* styles in poetry, the tale, the poetical genre of *Tsu* (verses of a song type based on folk melodies), the drama, the novel, etc.

The works by Lu Hsin and by Cheng Chen-to paved the way for further study of Chinese literature in People's China

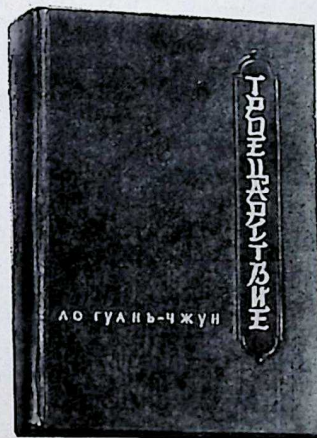
IV

An important part has been played in the development of modern Chinese literature by Russian literature and first of all by works of Pushkin, Gogol, Leo Tolstoy, Turgenev, Chekhov, Blok, Gorky and Mayakovsky.

It was at the beginning of this century that China made its first acquaintance of Russian literature. Young Chinese people first read many Russian authors in various foreign translations. *The Captain's Daughter* by Pushkin was published in China in 1903. In 1907 Lermontov's *A Hero of Our Time* appeared in Chinese, Chekhov's *Black Monk* and *Cain and Artyom* by Gorky. Following the Great October Socialist Revolution and the May 4th anti-imperialist movement in China in 1919, Russian literature began to enjoy still greater popularity there.

In 1921 Mao Tun who was then the editor of the *Hsiaoshuo yuehpao* put out a special issue entitled: *The Study of Russian Literature*. In the same year the Kunghsuehshe Publishing House put out *Collection of Russian Plays*. An active role in bringing Russian literature to the Chinese reader was played by *The Society for Literature Studies* which published *Collections of Contemporary Russian Stories*.

The first attempt to acquaint Chinese readers with the history of Russian literature belongs to Cheng



Modern Chinese literature is regarded by us as being inseparable from the wealth of cultural legacy of the Chinese people and a critical study of whatever valuable has been created by mankind.

Describing the Communist Party policy in culture, Mao Tse-tung, as far back as at the time of his speech in Yanan, in 1942, said:

"...We are by no means refusing to use the literary and artistic forms of the past epochs, however, these old forms are being remodelled by us, are given new meaning, and then there appear new revolutionary works, called to serve the people."

Chinese literature has always been marked by its lofty humanism, patriotic inspiration, democracy, and splendid artistic skill. These qualities are seen in the finest contemporary works.

At the same time the literature of People's China is an absolutely new phenomenon in Chinese culture. It originated in the radical revolutionary changes of the society, it has reflected these changes and continues to reflect them.

Chen-to who in 1923 published his *Concise History of Russian Literature*.

The History of Russian Literature prepared by an outstanding Chinese scholar, Ch'u Ch'iu-po appeared in 1927. Lu Hsin said:

"Russian literature has been translated into Chinese on a much greater scale than the literature of other countries and has a tremendous influence in China."

The books by Russian writers have been republished on many occasions. Certain works by Tolstoy, Gogol, Turgenev, Chekhov, and others have been published in several different translations. It is indicative that the interest for Russian classical works increased noticeably during the anti-Japanese war waged by the Chinese people. It was precisely then that the complete translation of Tolstoy's *War and Peace* was published, that *Eugene Onegin* by Pushkin, *Rudin* and *A Nest of Gentle Folk* by Turgenev and other works were republished.



Kuo Mo-jo attending the rehearsal of *Ch'u Yuan* at the Moscow Yermolova Theatre

The Inspector General and *Dead Souls* by Gogol enjoy great popularity in China. *Dead Souls*, for instance, has been published fifteen times. Moreover, separate collections of Gogol's stories and letters have been published too. Gogol's *The Inspector General* and *The Marriage* have been staged many times by Chinese theatres.

Great are the services of Lu Hsin in bringing Gogol's art to Chinese readers. Lu Hsin held Gogol's social satire in particularly great esteem. It was he who rendered into Chinese *Dead Souls* and *The Nose*.

In 1935 Lu Hsin translated Chekhov's early humorous stories. He noted that "among these stories there is not a single one that would make people merely laugh", because "they were not meant just to make people laugh. Having read these stories one will certainly laugh, but as to what remains after the laughter is a horse of another colour."

Chinese readers came to get a pretty full knowledge of Chekhov in the 'twenties and the 'thirties when his plays were translated and *The Collection of Chekhov's Masterpieces* including 160 novels and stories was published.

Practically every work by Tolstoy and Dostoyevsky has been translated into Chinese. In his *History of Russian Literature* Ch'u Ch'u-po wrote:

"Tolstoy and Dostoyevsky entered a new page into the history of world literature, this is why their work belongs not only to Russia."

No other foreign author enjoys such great love in China as does Gorky.

Gorky appeared in China as a novelist and an artist who with tremendous truth threw light on the comprehensive wealth of intellectual life of the people and who showed the inevitability of the new triumphing over the old.

Gorky's influence upon the development of literature in China was of a more immediate nature and of greater significance than the influence of any other foreign author. This has been confirmed by Lu Hsin, Kuo Mo-jo and Mao Tun. In his article *Gorky and Chinese Literature* Mao Tun indicates that progressive Chinese writers borrowed from Gorky's works his

militant spirit and learned to love and to hate, they learned what to hate and what to love. Gorky's life provided them an example of how a writer should live if he doesn't break away from the people.

Talking with the Chinese writers the conversation almost invariably turns to Gorky. According to Kuo Mo-jo, Chinese writers take their hats off before Gorky, love him and follow his example. Gorky's life is extolled as a model of purity and perfection, Gorky's works have become a *Bible*. Gorky's influence in China is of the same magnitude as in the Soviet Union. Gorky teaches writers how to live and create. . .

Other Soviet writers who enjoy great popularity in China include Alexander Fadeyev, Alexander Serafimovich, Nikolai Ostrovsky, Dmitry Furmanov, Mikhail Sholokhov, Alexei Tolstoy, Konstantin Fedin, Vsevolod Ivanov, Lydia Seifullina, Boris Lavrenyov, Ilya Ehrenburg and Valentin Katayev.

The heroes of Soviet writers have become highly popular with the Chinese people and on many occasions serve as models that are followed in life. Thus, *The Iron Stream* by Serafimovich became one of the most favourite books particularly with the soldiers and officers of the People's Liberation Army.

The Front by Alexander Korneichuk, *The Young Guard* by Alexander Fadeyev, *The Days and Nights* by Konstantin Simonov, *The People Are Immortal* by Vasily Grossman, *The Volokolamsk Highway* by Alexander Bek are among the most widespread books. Their popularity is due not only to high artistic qualities but also to the fact that they encouraged the people in the years of the war. Mikhail Sholokhov's novel *Virgin Soil Upturned* was of direct help in organizing new life in the Chinese countryside.

Regardless of the difficulties presented by the translation of Russian poetry into Chinese with its hieroglyphic writing, the verses of Soviet poets rank, perhaps, most prominent among all modern translations into Chinese. China is well acquainted with Vladimir Mayakovsky, Konstantin Simonov, Alexei Surkov, Mikhail Issakovsky, Alexander Tvardovsky, Nikolai Tikhonov, Yevgeny Dolmatovsky, Stepan Shchipachov, Samuil Marshak, Sergei Mikhalkov, Jambal and many others. Their works are being translated by the best Chinese poets.

V

The influence of Soviet writers on the work of the most prominent Chinese writers such as Lu Hsin, Kuo Mo-jo, Mao Tun, Chou Li-po and others is in a great measure due to the community of their ideas. The life and the creative activity of many Chinese writers were formed under the influence of the ideas of socialist humanism.

Of great interest in this respect are the ideas of Mao Tun, that master of contemporary Chinese prose. Analyzing the reasons that led him to writing, he remarked in one of our talks:

"I have given much consideration to the mission of a writer who wishes to become a revolutionary writer. To me the social duty of an artist is to create works that would closely correspond to real life. I believed that only that literature is worthy of the reader that would reflect social life. The duty of a writer is to penetrate into the depths of life and

British Children's Art

By A. Laptev,

Corresponding Member, U.S.S.R. Academy of Arts

We grown-ups sometimes consider children's drawings with an indulgent smile. But this is a great mistake. A child's mind is a whole world that is both wide and rich. A child's creative work is always simple, sincere and clear. Everything I saw in the Moscow Exhibition of British Children's Drawings is an excellent example of this.

solve its enigmas. If a writer wishes to be the chronicler of his people, he must keep his eyes open, he must analyze life."

The Socialist Revolution has opened up before Chinese literature a broad road for unhampered advance. Following that road the writers seek to depict truthfully contemporary life, penetrate into the depths of the life of the nation and make their works near and dear to the people.

The vulgar distortions, the dogmatic and sectarian trends had been strongly restricting the freedom of creative work in Chinese literature and art. The struggle against these distortions, against the counter-revolutionary group of Hu Feng, facilitated greater unity of broad circles of Chinese writers in their principal task of serving the people.

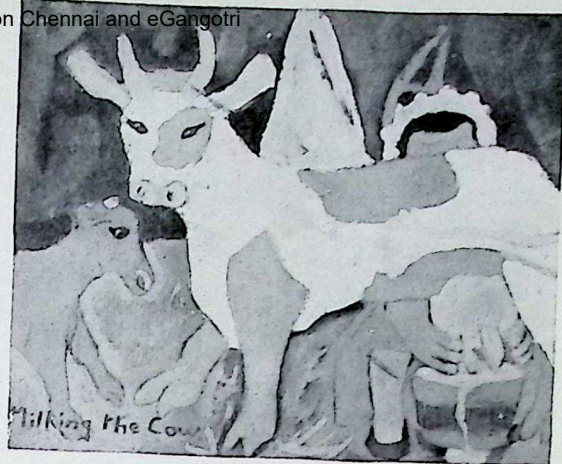
In order to bring about the flowering of national science and art, the Communist Party gave the slogan: "Let all flowers bloom, let all the scientists contend." This course of development offered by the Communist Party is meant to help every worker in culture and art to fully develop and display his talent, his abilities in the common cause of building up the new culture of socialism.

The problems of literary and artistic advance were prominently featured at the Eighth Congress of the Communist Party of China held in Peking, September last.

The Congress strongly criticized the mistakes that had taken place in the work of some of the writers in recent years, and urged all workers in culture to approach creatively the methods of socialist realism. The Congress emphasized that socialist literature and art can enjoy the greatest and the soundest development only under free emulation of all styles and all trends.

The reciprocal influence of the literatures of the Soviet Union and China which may be traced into remote times has reached a stage of a particularly full and fruitful development.

Because the peoples of the U.S.S.R. and of the Chinese People's Republic share the same aims, because of their fraternal, unbreakable friendship and comprehensive co-operation, unlimited opportunities exist for a large-scale cultural exchange and for the development of friendly co-operation between the two literatures.



Almost all kinds of pictorial art are represented here. There are landscapes, portraits, still-life, sketches of life and work, all on the most varied planes, ranging from lyrical scenes to monumental panels.

It is interesting to see that all the drawings are large. This large size is rather unusual for children's hands and that is why it is particularly important for the development of bold execution and monumental means of expression in the child.

Many of the drawings are on coloured paper, which certainly develops in the young artist a feeling for the tonal unity of the picture.

The big group panels seem to be the result of thoughtful collective work, of intelligent guidance from the teacher and perhaps the parents, too.

I would like to mention some of them. There is, for example, a big panorama of a market showing a multitude of different figures with the most unexpected characteristics, and all of it colourful, dynamic and vivid. Next to it is another panel of a trip on the Liverpool railway, drawn by nine- and ten-year-olds. And once again it showed great qualities in treating a complex composition.

The portraits are good—their main characteristic is sharpness and force of expression. How bright are the colours of nine-year-old Thomas Lucas' clown! How delicate the shades of the portrait drawn by Shirley Flanagan! The tints ranging from rose to grey with light blue and green tones here and there bring to mind some of the best examples of the art of the past. Indeed, harmony of colour relationship, balance of proportions and precision of line are inherent in all the work.

I would also like to speak about something else, about the influence of the formalistic trends of contemporary Western painting on children's art. It is no accident that among the work exhibited one can hardly find examples where problems of space and volume, of light and shade are tackled.

However, the visitors—and there are many of them—leave the exhibition with a joyful feeling of satisfaction at the lively pictures, the charming spontaneity and the clarity of a child's mind and heart.

Afanassy Nikitin in India

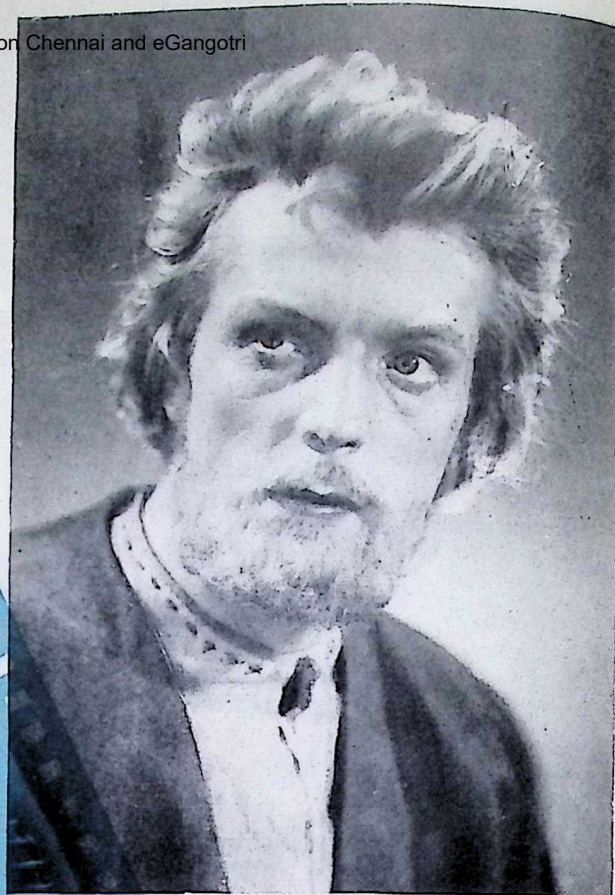
The Russian merchant Afanassy Nikitin was one of the first Europeans to visit India. He set out for that then remote and unknown country in 1466, and lived there three years. His record of the journey, or *Wanderings Beyond the Three Seas* is more than a diary; it is also a distinguished work of literature.

The dynamic personality of the gifted Russian, Afanassy Nikitin, who laid the foundations of lasting friendship between India and Russia, has roused the interest of Soviet and Indian cinematographers, and they are now collaborating on a film about his stay in India. The script writer, Maria Smirnova, has given us the following account of the work on the scenario.

To start with, I ought to confess that although the invitation to participate in the writing of the script for a film about Afanassy Nikitin was flattering and tempting, I did not accept it without hesitation. There were many things that frightened me: the historical remoteness of the period, the paucity of our information about Nikitin's journey to India, our scanty notions of her customs, habits, and local colour. There was also the question of whether we, that is, I and my co-author Ahmad Abbas, the well-known Indian writer and cinematographer, who was also to be one of the directors of the film, find a common tongue and agree in our creative approach. Still, the feeling that the work was bound to be interesting, and that I ought to accept the challenge and try, gained the upper hand.

It was decided that director Vassily Pronin and I were to leave shortly for a protracted stay in India. There Abbas and I would begin our joint work on the scenario, while Pronin studied the shooting locale, the towns and villages related to Nikitin's stay in India, and the districts of the country where the past still lives and tells its story of long ago.

In preparing for the trip, I buried myself in the literature, and began to study the period. Books by Indian writers classical and modern, memoirs, chronicles, the famous Indian theological documents, *Upanishad* and *Veda*, and the researches of our historians—all had to be mastered. I found a magic key to the



The Soviet actor Oleg Strizhenov as Afanassy Nikitin

national character of the Indian people and their struggle and history in Jawaharlal Nehru's *The Discovery of India*.

I need hardly say that my basic source material in all stages of the work was Afanassy Nikitin himself. I tried to read his records with the eyes of a film writer, to conjure up the vivid and varied pictures of life lying hid in the laconic lines, to feel the man, to gauge the character of the modest, brave Russian who transcended the religious and racial prejudices of his day and turned with sympathy and friendship to a country so distant and unfamiliar.

Finally, last summer Pronin and I flew to India.

I had been there some years ago, for the International Film Festival. Although the visit had been a short one, and most of our time had been spent in cinema houses before the screen, I had gone back in memory many times since then to the remarkable land whose unusual and colourful natural background, architectural monuments, and simple, wise and charming people had elicited, as they cannot but elicit, our warmest admiration.

Arrived in India, we set to work. But there was one circumstance which immediately got in the way, at least as far as I was concerned. The Indian people admit three seasons of the year: when it is hot, when it is very hot, and when it is insufferably hot. As this is truth itself, I suppose we should have considered ourselves quite lucky: of the almost sixteen weeks we spent in India, about twelve were very hot, and only three insufferably so. There were days when the temperature in the shade soared to between 140 and 150 degrees Fahrenheit.

We worked the greater part of the time in Bombay, where Ahmad Abbas lives, and in Delhi. I found my co-author, whose books I had known even before, a sensitive, critical, and devoted artist, and a very honest, forthright, and kind friend. We agreed at once that though each of us was to work independently on his own part of the scenario, Abbas on the Indian, and I on the Russian, he and I, and also our director Pronin, would discuss what we had written episode by episode and piece by piece, keeping each thread of the plot well in mind. We also agreed to work at top energy and to give ourselves no quarter. Another condition, and one that proved extremely farsighted, was that each was to be severe in his judgements not only of himself, but also of the other. What this came to was that we were not to be squeamish or too sparing of each other's feelings.

We kept very faithfully to the terms of this agreement. We argued furiously. In the end we always found a good solution, mutually acceptable and satisfactory.

What were the arguments about mostly? In my opinion they sprang from the differences between the Soviet and the Indian cinematographic approaches. I for instance felt that every scene and step of the plot ought to carry a definite idea. I thought so then, and I think so now. Evidently, that made me forgetful at times of the need for dynamic and vivid movement of the story. My co-author noticed that at once, and urged me to pay more attention to the visual and entertainment value of the film. It seemed to be that he was sometimes too mindful of these aspects, and then I went for him.

With most literary collaborators all over the world, Ahmad Abbas and I could repeat after the Soviet writers Ilf and Petrov: joint authorship does not make the job twice as



The authors of the film about Afanassy Nikitin—Ahmad Abbas, Vassily Pronin, Maria Smirnova (last on the right) and interpreter Nina Dimurova, being received by Indian Prime Minister Jawaharlal Nehru

easy, but ten times as hard. Nevertheless, our co-operation has been fruitful. I say this not in the sense of appraisal, in which the final and conclusive word belongs to the spectator, but merely to note that we did achieve a fruitful working atmosphere.

The wide and sincere interest expressed in our work by Indians in all walks of life contributed greatly to the attainment of such an atmosphere.

We were received by Prime Minister Jawaharlal Nehru at his home and shown his garden. He asked us how our work was progressing and where we intended to shoot the film. With his native reserve and tact, he told us some of his own ideas and wishes for it.

We also called on Vice-President Dr. Sarvapalli Radhakrishnan, from whom we learned a great deal about Indian poetry, philosophy, and art.

Both Indian and Soviet actors are being starred in our picture. The leading role has been assigned to the young Soviet actor Oleg Strizhenov, who has been seen in *The Gadfly*, *The Mexican*, and *The Forty-first*. As one of the authors of the script I would make particular mention of the roles of the puppet player and story-teller, Sakarama, and of the Indian girl Champa. Sakarama becomes Nikitin's friend in the story, and they hold many interesting conversations about life in general, philosophy, and religion. Sakarama is

impersonated by the superb Indian actor, Balraj Sahni, known to Soviet spectators from the film *Two Bigha of Land*. There is a tragic angle to the relationship between Afanassy Nikitin and Champa, as religion and tradition forbid an Indian girl to love a European. Nargis, as popular in the Soviet Union as she is in her own country, has been invited to play the part of Champa.

Two colour versions of the film are being made, one for the wide, and the other for the ordinary screen. The shooting has already begun. The Soviet directors, actors and cameramen are at present in India. With the approach of spring, work will begin in the town of Kalinin, once Tver, where Russian traveller Afanassy Nikitin was born.

We hope to release the film by August 15, in honour of India's Day of Independence.

Celebrated Indian film-actress Nargis in Moscow. In the film she plays the part of Champa, a peasant girl



Discussion on Dramaturgy

The Second Plenum of the Board of the Moscow section of the Soviet Writers' Union met in November to discuss the question of writing for the theatre. Among the participants were authors, critics, actors, producers and theatre directors.

The writer Yuly Chepurin presented a report on the tasks of Moscow playwrights in the light of the decisions of the Twentieth Congress of the Communist Party of the Soviet Union. He pointed out that the developments now taking place in Soviet dramaturgy were very complex and contradictory, and that the way forward could only be found collectively, by common effort. It was necessary to do this in order to make the fullest use of the best experience of Soviet literature, to get rid of all that is alien and false.

"The cult of the individual," said Chepurin, "has done a great deal of harm to Soviet culture and, in particular, to dramaturgy. It gave rise to the so-called theory of the absence of conflict, to a rose-tinted presentation of reality, a bureaucratic approach to play-writing and the theatre."

A considerable part of the report was taken up by an analysis of certain plays, such as *Years of Wandering* by Alexei Arbuzov, *The Forgotten Friend* by Afanassy Salynsky, *A Personal Affair* by Alexander Stein, from which Chepurin sought to show the general tendencies in Soviet dramaturgy. At the same time, he criticized those writers who treat their work with indifference as mere hack-work, making no effort to present important contemporary problems on the stage, offering instead those that are secondary and transitory.

The report gave rise to a lively debate. It was pointed out in the discussion that today it is extremely important to have plays of great civic and political inspiration, plays which show deep reflection on life, and not those which merely illustrate some fact or other taken from reality.

The critic Alexander Karaganov spoke about the playwrights' creative approach to reality. He stressed that the most urgent task before every writer was not to embellish life but to fight for the truth in literature, however grim it may be.

There was frank discussion of the weaknesses of certain plays as well as a discussion on the dramaturgy of recent years as a whole.

Speakers sharply criticized the contribution made by the playwright Vitaly Gubarev who had tried to question the method of socialist realism. After Konstantin Simonov, the writers Pavel Antokolsky and Mikhail Maklyarsky, the critics Vladimir Pimenov, Mikhail Gus and others remarked that the very development of Soviet literature—the work of Maxim Gorky, Mikhail Sholokhov, Alexander Fadeyev, Alexander Tvardovsky, Leonid Leonov, Konstantin Fedin and other writers—showed indisputably that this method was fruitful.

The question of the relation between the writer and the theatre took up a large part of the meeting. A number of playwrights reproached the producers for lack of interest and respect towards the work of the writers. In their turn, the producers of two Moscow theatres, Yossif Tumanov and Sergei Mayorov, said that the writers frequently offered the theatre raw and unpolished plays without taking due notice of the opinion of the actors.

Antokolsky spoke movingly of the need for an exacting and attentive spirit in the relations between writers and producers. He considered it would be very important to establish new theatre studios where young actors and producers could experiment boldly and seek new ways forward.

As to the future, the speakers were all agreed that dramaturgy was entering a period of development.

The meeting passed a resolution calling on writers to use broad discussion and creative criticism in the fight against trivial themes and superficial illustration, against all that distracts the artist from coming to grips with the main problems of life.

From My Lebanese Diary

By **Igor Moissejev**,
People's Artist of the U.S.S.R.

Early in the morning of May 8 our plane landed on the aerodrome of Beirut, the capital of Lebanon.

The splendid airport, one of international importance and disposing of up-to-date equipment stretches in a long strip of land along the seashore. Nearby are hills covered with sparse bushes....

Modern Beirut is built on a new site, the old city having been washed away during a submarine earthquake in the Mediterranean. It is a europeanized port-town. The new districts have straight streets with fashionable mansions of European architecture and an astonishing number of smart hotels; the shops for tourists are full of exotic Oriental wares, on all sides are restaurants, cabarets, neon signs, cars of every make speeding along the noisy streets. There are quite a number of cinemas in Beirut showing mostly American films, but no dramatic theatres or opera houses.

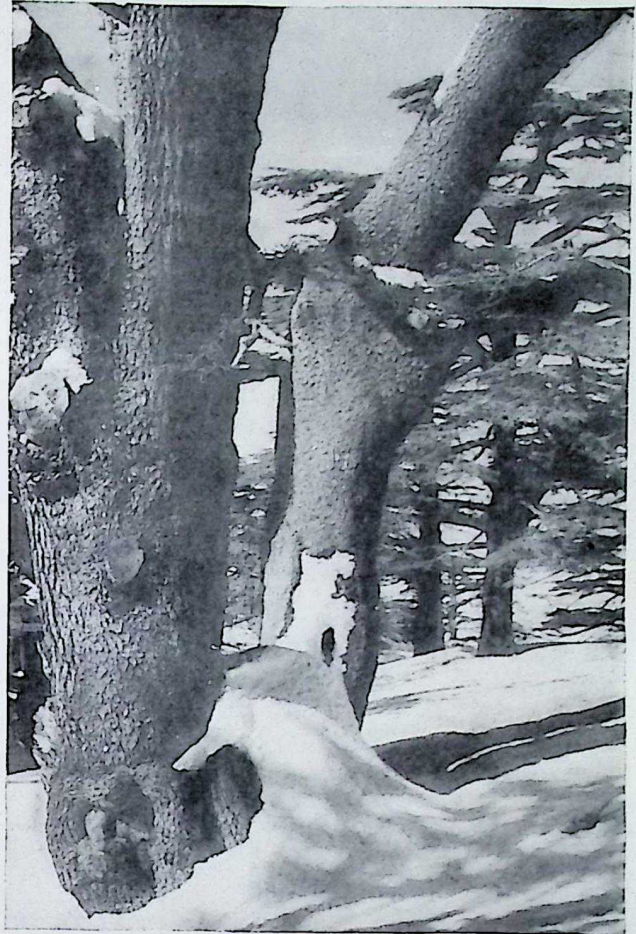
Most of the inhabitants are dressed in European fashion. The Oriental colour is still preserved in the old, mountainous part of the town with its winding little streets, its picturesque bazaars with their wonderful abundance of fruit and vegetables, their bars frequented by sailors from foreign ships....

These are but the first, cursory impressions of the Lebanese capital. I hope I shall soon come to know it better and see many more interesting things.

A Reception at Mme Shamun's

On the day following my arrival I was introduced to Mme Shamun, the wife of the President of the Lebanese Republic, who takes an active interest in questions of culture and art. I found assembled there some of the prominent figures in this field, among them the Director of the Conservatoire Anis Fleikhan, an American-educated Lebanese, and Kamill Abussuan, a lawyer, Secretary General of the Lebanon National Commission for Unesco and an excellent connoisseur of art who has been charged with organizing a museum of European painting in Beirut; he is also art editor of the Lebanese magazine that champions the national culture.

The President has planned the arrangement of annual festivals to be held at Baalbek where besides shows of European art Lebanese folk art will also be demonstrated. On Mme Shamun's initiative it is proposed to have a folk-dance troupe organized for



Lebanese cedars

the first of these festivals, to be opened in Lebanon in the autumn of 1957. I was invited to Lebanon to share the experience I have gained in working with the U.S.S.R. Folk-Dance Company, to acquaint myself with the national choreography and help create scenic forms of Lebanese dances.

My work was somewhat complicated by the fact that Lebanon possesses neither a professional ballet-master nor any professional folk dancers, while the dances themselves are almost forgotten and have to be collected on the spot from old people who have retained some memories of them.

Mme Shamun told me of her plans for best presenting Lebanese dances. She suggested that a wedding, the customs accompanying which are most interesting and original, could be staged, including certain traditional Lebanese dances—such as the men's sword-and knife-dance and the women's wedding dance.

I was told of some of these traditional marriage ceremonies: the bridegroom's friends, for example, come to fetch the bride in her village. From the side of the bride the strongest young fellow has been chosen who now proceeds to lift a large stone. If, among the friends of the bridegroom, anyone can be found who will also lift the stone, his friends gain the right to

take the bride; if not, she will not be handed over to them.

The bride is brought on horseback and placed on a throne. She is sprinkled with rose-water and handed a bouquet of flowers. Sitting on the throne she weeps. (All this reminded me of the ritual of the bride's parting with her maiden life practised in the past by the Slav peoples of the Soviet Union.) In one hand she holds a handkerchief and wipes her tears, in the other—the flowers which she smells. Then the bridegroom appears, also on horseback, preceded by two dancers executing the sword-dance.

Each village comes to the wedding with its own *mukhtar* (elder), usually a stout, moustachioed person, who in a loud voice proclaims the virtues of the bride or bridegroom, their parents, and so on. Then there takes place a competition between the village wits, as is usual with us, in Uzbekistan. But the bride has to be fought for. As often as not the traditional sword fight is symbolized by a mimic kerchief-battle in which the bridegroom must come out victorious at all costs.

Getting to Know the Lebanese Musical Folklore

One morning I visited Najib Hankash, a member of the festival committee, where I met the composers—brothers Asi and Mansur Rakhbani. Hankash played to me a tape recording of a glorious Lebanese song. Then we went together to the Musicians' Association. The Rakhbani brothers and the composer and conductor Ubasha, a young man with an interesting face and very fine eyes played some fragments of Lebanese music, much of it arranged by themselves. Some of the pieces are written in the old Muashakh style with its characteristic sharp and clear-cut rhythm, complicated, but easily understood. This style the Arabs call *Andalusi*. It has been preserved from the times of the Arabian occupation of Spain, when the *Andalusi* literary-poetical style prevailed and the name was carried into the music. In this style also is the dance *samakha*, which is akin to the dervish dance. Sixteen pieces were played to me. Some were performed by one instrument and voice, others by a small Arabian orchestra called *takht*. The latter consists of two *ud*'s (a kind of large mandoline with five pair-strings), one *kanoon* (a pizzicato instrument reminiscent of the Russian *gusli*, but more complicated), four violins, being national instruments, one violoncello, one double-bass, one flute called *nay* (the same as in Uzbekistan), and one or two drums.

The greater part of the compositions I heard played can form a basis for the elaborating of Lebanese dances.

Several of the items were performed by a European orchestra. Their musical arrangement and rhythmic interpretation are near to the rhythms of modern jazz now in vogue.

Among the Lebanese musical experts are to be found representatives of two conflicting trends: Hankash, Asi and Mansur Rakhbani zealously champion the national music, while the Conservatoire Director Anis Fleikhan and many others insist on europeanization. To me, the development of national forms of art seems the more fruitful process—the line that I usually follow in my work on folk dances.

Kamill Abussuan

Kamill Abussuan invited me to his house to see his collection of art magazines and his own slides. Since our first meeting at Mme Shamun's, we had been together the greater part of the time. Abussuan is well-educated, an excellent speaker and conversationalist, a real connoisseur of Lebanese history and art. To cap it all he is a marvellous amateur photographer. We spent all the evening looking through his slides with the views of Lebanese 18th-century architecture. The photographs were artistic and very carefully and systematically done. Most impressive were the views of the ancient city of Palmyra, its colonnades and antique theatre, its funeral towers reaching to a height of some thirty yards, and the Arabian fortress on the summit of a mountain.

Around Baalbek

A small party headed by the President and Mme Shamun, we started off for Baalbek region. After crossing the Lebanon range our cars began the descent into the Bekaa Valley, on the opposite side of which rises the second, the Anti-Lebanon range. Leaving behind us the town of Zakhla (at the head of Bekaa Valley) there at last appeared before us towering in the distance, the ancient columns of the world-famous Baalbek ruins.

Half an hour later we halted near a small village where we were to be shown some Lebanese folk dancing. We take our places. Only men will dance. Some of them wear long dark robes, the slits revealing voluminous white pantaloons,—and modern shoes; others are in modern costume—narrow breeches, no leggings, coat and slippers. They all have kerchiefs round their heads fastened with two rings of black cord which lends a most original touch to their appearance.

Ruins of ancient Baalbek



In the first group-dance—the *dapke*—the men stand close to one another, holding hands, with their arms down their sides. Now hopping on one foot, now stepping along with alternate feet, they slowly move to the right. The second dance is somewhat like an Arabian military march. The men, standing in two ranks opposite one another, move in a wall on to the opposite side in turns. Then the dancers form into pairs and walk one behind the other in a circle, repeating one and the same movements.

The third is a man's round dance. The leader waves a kerchief that he holds in his right hand, in a circle above his head. Improvising varied movements, he turns round under his neighbour's arm, leaps up and comes down squatting,—and so on. These dances all speak of long-forgotten dance-forms brought into many countries by the Turks. To me they are familiar from my acquaintance with the dances of the Kurds and Bulgarians. I believe that if, in developing the scenic forms of the Lebanese dances, I base myself on those two varieties I shall only be restoring what has here in Lebanon sunk into oblivion.

After the group-dancing we were shown two very interesting solos. The first, a dance with a *narghile* (an Oriental smoking-set), we saw performed by a tall, lean old man in a dark-brown robe tied with a wide black belt. Dancing, he spins round and round, squatting down to the floor and moving his neck from side to side; he inclines the upper part of his body to the right, and the lower, to the left and vice-versa; dances with the *narghile* on his head and a pipe in his mouth; takes up a semi-reclining posture turning over on his stomach and balancing the *narghile*; kneeling down and vibrating his shoulders he leans right back till his shoulder-blades reach the floor. Throughout the whole dance he is snapping his fingers and smoking the *narghile*. In the end, the old man takes the *narghile* off his head and shifting from one foot to the other spins round and round quicker and quicker.

I liked the noble dignity of his manner, and the suppleness of his hands which lent special grace to his movements.

The performer of the knife-dance was a bedouin of middle height, wearing a dark-blue robe. A small, prominent moustache, the ends tightly twisted, gave him rather a comical expression. To the thumbs and middle fingers of both hands were attached small copper crotalos; dancing lightly and deftly he beats the rhythm with them as one would with castanets. Often he holds his crotalos in the Spanish way, behind his back, leaning the back of his hands on his hips. The dancer's movement when he twirls round on his toes with his hands raised above his head is also similar to the Spanish pas and may be surmised to have been brought into Spain by the Arabs.

The dancer's body is remarkably mobile: neck, shoulders, hips and legs. He twists his body right round, now on both legs, now on one; he sits down, takes a knife in each hand and vibrating his leg seems to be

talking to it and joking; then, stretching out his legs, moves backwards, sitting; leaps up and spins round on his knees; sitting in Turkish fashion and squeezing the knives under each knee with the points out, he stirs the calves of his legs, causing the knives to move; in this position he turns a somersault backwards and stooping to the ground face downwards and moving his shoulders and neck he moves forwards leaning on his hands. Then, suddenly throwing himself on his back, he raises himself on his shoulder-blades and continuing to click his crotalos moves forwards on his elbows and shoulder-blades raising his legs, still crossed in the Turkish fashion, and causing the knives to move. He stops and then bends forwards until the points of the knives touch the lids of his closed eyes. Then he jumps up and dances, the knives flickering like mad. He throws them down on the floor, and the tension of his body relaxed, he twirls round and round quickly stepping from one foot to the other.

This dance continued for over forty minutes. The performer's leanness and suppleness gave much lightness to all his movements: he was indefatigable. And the man would never see fifty again! The dance was executed to the accompaniment of an *ud* and two drums.

The dancing over, we drove off to see the wonders of Baalbek. There I saw a huge platform piled high with stone cubes of the height of a grown man, ornamented with carving wonderfully delicate and admirably preserved. For the greater part these stone cubes were the remains of a cornice that had fallen from a great height. The motif of the carving is the egg—the symbol of life, a figure resembling the Russian letter Ж and symbolizing death, and the outline of a flower—the embodiment of beauty. The ornament is exquisitely fashioned and so well preserved that when you pass your finger over the pattern you feel a smoothness as of a newly polished surface. This delicate finish, which, to be appreciated, must be seen at close range, on ornaments located at a height of 18 to 20 yards, is an astounding thing. Everywhere on the stones you see details of carved representations of the god Pan, Roman characters and inscriptions showing that the building dates from the end of the 2nd century of our era, the time of Caracalla.

Before the Roman invasion there was a Phoenician temple here, dedicated to Baal (the Sun-god), hence the name of the town, Baalbek. The Romans built a huge architectural ensemble here of which the principal temple was the temple of Jupiter-Helios (another name for the Sun-god), and gave to the town the name of Heliopolis.

It is the perfection of the building technique displayed in this vast structure that is so amazing. The entire acropolis was designed by the Roman builders in accordance with the Greek conception. Baalbek bears faithful evidence to the past glory of the Roman Empire that could not but strike awe into the hearts of the Oriental peoples.

(To be concluded in next issue)



In Argentina's Universities and Clinics

By Professor *A. A. Vishnevsky*,
Corresponding Member, U.S.S.R. Academy of Medical Sciences

A few months ago I was invited to go to Argentina as a member of a VOKS delegation.

The idea of this trip attracted me greatly. I had heard much about the skill of Argentine surgeons, knew their names from literature, some of them I had met personally. Drs. Reggiani, Viaggio and Nunciata had been to Moscow and attended some of my operations at the Institute of Surgery, in the work of which they were greatly interested.

Also, apart from purely scientific motives, I was interested in Argentina itself, this South American republic so entirely different to the countries which I had seen. And so I awaited this trip with impatience.

Our delegation which was going to Argentina on an invitation from the Argentina-U.S.S.R. Institute of Cultural Relations, consisted but of three members: the Ukrainian poet and playwright L. D. Dmiterko, V. A. Kuzmishchev, on VOKS staff, and myself, in the capacity of head of the delegation.

A Soviet plane took us to Copenhagen where on the following day we boarded a S.A.S. plane. In it we flew over three continents—Europe, Africa and America—crossing the world's largest desert, the Sahara, the Equator and the Atlantic Ocean. Late in the evening, we neared Buenos Aires. Beneath us lay a sea of electric lights: the huge city with its population of five or six million people seemed to beckon with its lights. We were met by friends from the Argentina-U.S.S.R. Institute, with its President, Professor Pablo Chanusot, at the head.

On the following day we went sight-seeing in the city from the early morning. The weather was dull and in some vague way Buenos Aires reminded me of Leningrad: wide, straight streets and big squares, handsome buildings and artistic monuments. On the whole it is, of course, a regular big American city—several skyscrapers, bright advertisements, streets thronged with pedestrians and busy traffic.

Argentina was a Spanish colony in the past; its population of 19 millions has retained many Spanish customs and speaks Spanish. Many things were new to us here, in the southern hemisphere—a strange sky with unfamiliar constellations amidst which the Southern Cross stands out brightly; winter in July and August; and if you complain of the cold people tell you: "Go to the north, it is warmer there now." The climate is munificent, a simple potted palm, such as we are accustomed to see grow on window-sills in our country, has a crown nearly thirty yards in diameter here, while the aloe grows to the size of a big lilac-tree.

On the very first day of our visit, we were warmly received by the rector of the University, the well-known Argentine surgeon, Professor Ceballos, who kindly told us about the organizational structure of the University and the system of higher medical education obtaining in Argentina. Professor Ceballos is a man of great personal charm which was enhanced for me by the fact that in 1947 he had written an introduction to a book on the subject of local anaesthesia, by my father, the late Academician A. V. Vishnevsky. This work has been translated into Spanish in Argentina.

Our arrival coincided with the opening of a national conference of the Argentina-U.S.S.R. Institute, devoted to questions of an improvement in its activities and the extension of Argentine-Soviet cultural relations. In the evening of that day, we went to Cordova to attend this conference. Before this, however, our friends had drawn up a plan of work for each of us. Dmiterko was to have the opportunity of acquainting himself with the

Buenos Aires. Congress Square

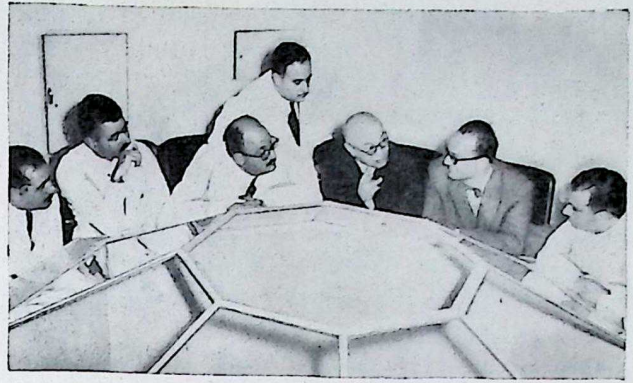


work of the theatre and the cinema, I, myself,—with surgery. That is why, below I shall deal mainly with the sphere of my activities and interests. By courtesy of the Argentina-U.S.S.R. Institute, I was accompanied everywhere by Dr. Neustadt, a young talented surgeon, who spoke an excellent Russian. Thanks to his kind assistance I was able to see and learn much and I am profoundly grateful to him.

Before speaking about surgery and surgeons in Argentina, I should like to dwell briefly on the work of the Argentina-U.S.S.R. Institute. All the members of this Institute work with the greatest enthusiasm. The Institute translates into Spanish Soviet books—both fiction and works in different branches of science and technology. For instance, I was happy to see a Spanish translation of K. M. Bykov's book *The Brain Cortex and the Internal Organs*. The Institute publishes a monthly journal *Medicina Soviética*, in which works by Soviet authors are printed. Members of the Institute organize exhibitions dedicated to Russian and Soviet cultural figures, for instance, Chekhov and Gorky, arrange lectures on life in our country. The Institute also helps to introduce the Soviet public in its turn to outstanding attainments of Argentine culture, the life and work of prominent scientists, writers, workers of the arts; regularly sends works of fiction and science to our country, etc. In short, it works much and fruitfully to enable the peoples of Argentina and the U.S.S.R. to know each other better, to make the most prominent achievements of both countries common knowledge. At present, its 12 sections and three "groups of friends of the U.S.S.R." function in Argentina. This, in Professor Chanussot's words, has enabled the Institute to develop extensive activities throughout the country.

At the conference in Cordova I delivered greetings on behalf of our delegation, laying emphasis on the fruitful work of the Institute which promotes cultural exchange between the U.S.S.R. and Argentina. The present-day level of science and technology demands broad-scale co-operation among countries all over the world, and those who ignore this invariably find themselves behind the times.

Personally, I was most interested in medicine in Argentina, in particular, the level of development of surgery. I think that I shall not err in saying that in the field of medical



Professor A. A. Vishnevsky with a group of doctors in the clinic of the town of Avellaneda, watching an operation through the glass roof of the operating theatre

science, surgery, in particular, Argentina is ahead of all the Latin American countries. Suffice it to say that about 120 medical journals are published there.

Medical aid is rendered to the public free of charge at hospitals, but paid private nursing-homes also function, patronized by the well-to-do. The hospitals, as a rule, occupy large many-storeyed buildings and are equipped with up-to-date instruments and apparatuses. All instruments are of a high quality. In a large part they are imported from the U.S.A., Sweden and Britain. At the same time, a local industry also exists: for instance, superior quality surgical instruments are manufactured by a factory in Cordova, which I visited.

In Argentine hospitals, the majority of surgical wards are specialized: abdominal surgery, thoracic surgery, traumatology and orthopedic surgery, neurosurgery, urology and proctology. These departments are headed by experienced surgeons. It is interesting to note that some of the hospitals were organized, in their time, with the funds of different communities or colonies and, therefore, bear their names; for instance, the Spanish hospital, the Italian, British, Jewish, etc. This fact reflects the history of Argentina as a state which attracted large numbers of emigrants from Europe.

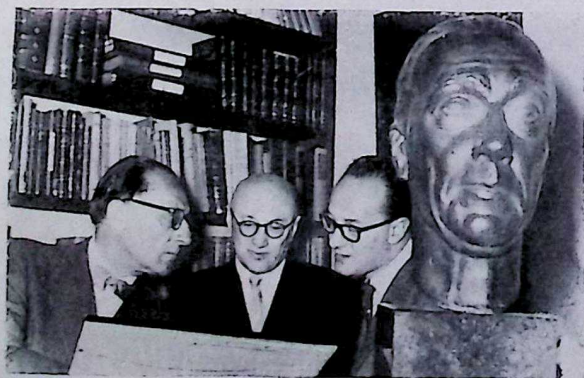
Medical faculties form part of the universities, as is usual in other countries and as used to be the case in our country, too. Argentina has six universities with a six-year course of tuition for medical students. The medical faculties are staffed by expert

professors and lecturers and are well equipped. As in our country, they have their own clinics as well as a number of clinics belonging to different city hospitals. Access to the universities is relatively easy, instruction is free of charge.

At the request of Professor Ceballos, rector of the Buenos Aires University, I delivered a lecture at the Medical Faculty on the use of local anaesthesia in thoracic surgery. The big, pleasant lecture room was filled by many people—professors, lecturers, students. I spoke of the methods of local anaesthesia elaborated in our country for use in operations on the lungs, heart and oesophagus. In conclusion we showed a Soviet scientific film of an operation for mitral stenosis, performed under a local anaesthetic. The questions which were put to me after the lecture, as for instance, "Are there cases of pleuropulmonary shock?", "Does fluctuation of the mediastinum not set in?", etc., showed that the majority of the listeners could not imagine that it was possible to perform painless operations on organs of the thoracic cavity under a local anaesthetic. In Argentina, all such operations are made under an intra-tracheal anaesthetic; pentotal or ether are mostly used with subsequent intravenous injection of a one-per-cent solution of novocaine. Here, I understood once more that surgeons abroad do not refrain from using local anaesthetics because they prefer a general anaesthetic in all cases, but rather because little is known there about our methods of local anaesthesia or how to apply them.

I had the opportunity of delivering lectures on the same subject at the oldest universities

The Professor Enrique Finochietto Museum. Left to right: Prof. Ricardo Finochietto, Prof. A. A. Vishnevsky and Dr. Neustadt



in the country—in Cordova, Rosario, La Plata. I must mention the friendliness, invariably shown to me, as a representative of Soviet medicine, by the professors and students.

After my trip through the big university towns, I returned to Buenos Aires. I made the journey from Rosario to the capital—about two hundred and fifty miles—by car. The road lay through a boundless, evergreen savanna, on which countless herds of cattle grazed; here and there we saw droves of horses and flocks of sheep. That is where you begin to understand Argentina's potentials as one of the biggest suppliers of meat to the world markets!

In Buenos Aires, I delivered a lecture on *Nervous Trophesy in Surgery* at a specially convened session of the National Academy of Medicine by the request of its President, Professor Alois Bachmann. The lecture was listened to with great interest.

Argentina has no general Academy of Sciences, but only branch academies; of these, the Medical Academy is the oldest. It has thirty-five members who engage in research at the place of their habitual activities—at chairs of universities and medical establishments. The Academy itself has only one institute of its own—the Institute of Haematology.

All the time which remained to me after lectures and official occasions I devoted to visiting big hospitals and clinics; I watched the work of Argentine surgeons in operating theatres, in the wards at the patients' beds, and had talks on scientific subjects of interest to us.

In the clinic of Professor Ceballos I attended him on his interesting rounds and watched an operation for double lobectomy, cleverly performed by his assistant Professor Battini. In the Italian Hospital in Buenos Aires I saw a patient after a successful plastic operation on the abdominal aorta, a nylon prosthetic appliance being used. There also, I visited the clinic of Professor Pavlovsky, where I saw a number of patients after his radical operations for cancer of the stomach and the oesophagus. I was able to acquaint myself in part with the work of my friends, the Argentine surgeons who had visited my Institute in Moscow. For instance, in Rosario I watched Professor Oscar Comes performing an absolutely bloodless, extremely skilful resection of the stomach in the case of a penetrating duo-

denal ulcer. Having circularly detached the mucous membrane of the duodenum from the serous and beautifully ligated the blood vessels, he firmly closed the stump with a double suture.

In La Plata I watched Professor F.B.E. Christmann perform a brilliant operation of cholecystectomy: a straight incision, removal of the gall-bladder by cervix, after ligation of the blood vessels. In his clinic I also had the opportunity to see interior choledochography, performed by introducing a needle through the skin into the tissue of the liver. Professor Christmann presented me with three volumes of his *Operative Surgery*, placing a book-mark in the chapter containing a drawing and description of drainage of the gall duct according to A. V. Vishnevsky's method.

Surgery of the bile ducts is well developed in Argentina. In the hospitals, one's attention is drawn by the large number of patients suffering from cholecystitis. The chief cause of this ailment, as well as of appendicitis which is frequently met with in Argentina (I was told that every third Argentine suffers from appendicitis) is, according to general data, the large amount of meat products which prevail in the diet of the inhabitants of the country.

In Cordova I saw an operation by Dr. L. Langer—a segmentary resection of a part of the upper and lower lobes of the left lung. A posterolateral incision was used. The operation was technically well performed with separate bandaging of the bronchi and blood vessels, and control of pneumothorax. Finally, the segment was separated from the bronchus with the finger. A second operation by L. Langer, which I saw, was commissurotomy in a case of mitral stenosis. The usual technique was used. A posterolateral incision was made without resection of the ribs, the constricted mitral opening being widened with the finger. Langer operates quickly and confidently, his style and technique are those of North American surgeons.

In Cordova, I also visited the clinic of Professor G. Allende who in my presence made a very interesting round of the patients.

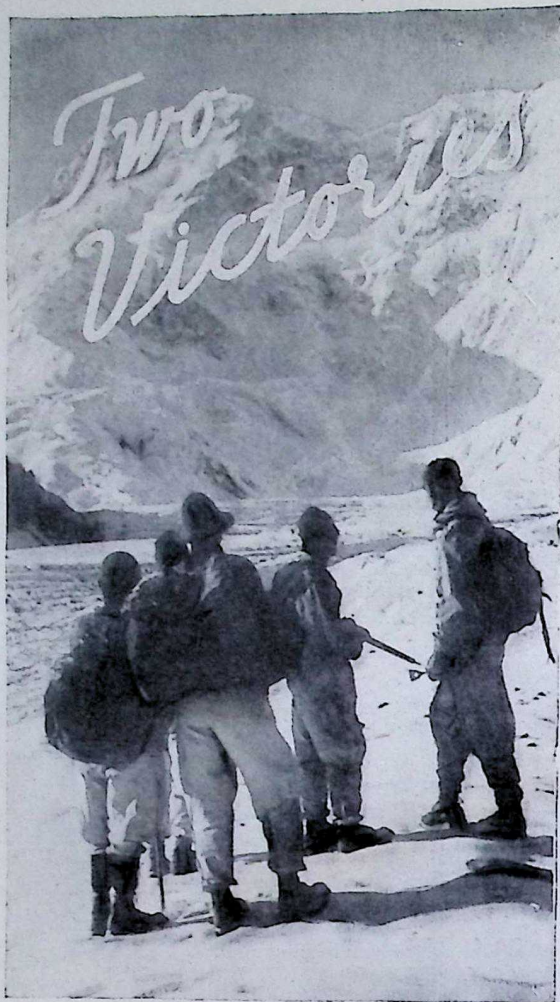
Speaking of the work of Argentine surgeons, I want to stress that the majority of them possess high operating technique, a good knowledge of anatomy and are careful of the tissues. Compared to what I have seen in other countries, I may say that, perhaps with the exclusion of operations on the cardiovascular system, surgery stands at a very high level in Argentina.

Although I did my best to visit as many different clinics, and see the work of as many surgeons, as possible, lack of time nevertheless prevented me from seeing the work of a number of outstanding Argentine surgeons, well-known in their own country and abroad.

In particular, I was unable to visit Professors Albanese and Donato, specialists in surgery of the cardiovascular system. Neither did I see an operation by Resano who specializes in surgery for cancer of the oesophagus. I was also unable to meet the well-known surgeon Diez who proposed lumbar sympathectomy for obliterating endarteritis. Although, in principle I am an opponent of this operation, it must be said, in justice, that at one time it won recognition throughout the world.

A special place in the development of surgery in Argentina belongs to the late Professor Enrique Finochietto, a prominent Argentine surgeon, who in his time proposed a number of new operations and founded the largest surgical school in his country. He was a man of unflagging energy, warmly devoted to his profession. With his brother Professor Ricardo Finochietto, also a well-known surgeon, I visited the museum-apartment of Enrique Finochietto. Viewing the albums of drawings of operations which he had elaborated, seeing his numerous original instruments and medical appliances, turning the leaves of his articles, books and textbooks, one is involuntarily imbued with respect for this great man and scholar.

... Finally, the day of our departure for home came. We left full of impressions, with a feeling of profound gratitude for the courtesy and kindness shown to us, Soviet people, by the people of Argentina.



By Yevgeny Simonov

Left behind were the aquamarine waters of the alpine lake Issyk-Kul with its banks framed by the eternal snows of the Tien Shan mountain ranges, and the streets of Przhevalsk with its colonnades of poplars. The twisting path unwound before us like a ball of wool. The altimeter showed 13,200 feet above sea level.

Our caravan reached the crest of the Saryjas Range.

...Mountain ridges stretched in waves, disappearing in the far distance. The snow caps of Nansen Peak and its neighbours gleamed white. From here the greyish ribbon of the Inylchek Glacier, along which we had to pass, could be clearly seen.

But where was Victory Peak, the final objective of our expedition? In vain did we search for it with our field glasses, it remained invisible.

The land of the *Heavenly Mountains*, which is what Tien Shan means, opened to world science by the Russian explorer P. Semyonov-Tienschansky, concealed not a few mysteries. Apart from Russian explorers the Bavarian mountain climber and geographer G. Merzbacher, the Italian explorer Prince Borghesi, the Hun-

garian Almasi ventured here. They were all drawn to this summit, considered to be the highest in Tien Shan.

The Chinese called it Khan-Tengri—the *Sovereign of the Spirits*. Kan-To (*Mountain of Blood*), says the Kirghiz, looking at the sky-scraping sharply-pointed peak of scarlet and pink marble.

In 1937 a group of mountain climbers scaled one of the Tien Shan peaks which now bears the name of the Russian geologist A. Karpinsky. The air was clear and limpid. Removing his dark glasses, the leader of the expedition, Professor A. Letavet (now a member of the U.S.S.R. Academy of Medical Sciences and Merited Master of Sport) looked long and intently at the mountain landscape before him. Later in the evening he entered in his diary:

"Our attention was most drawn by a summit that for its height might easily be compared with Khan-Tengri... a huge ice-mass, rising sharply above the surrounding mountains."

But where was that summit located? Was it within the limits of the Soviet Union or beyond its boundaries? And why had none of the many generations of explorers ever mentioned this "summit without an address?"

One year later A. Letavet again led his caravan deep into the land of the *Heavenly Mountains*. To the south of the camp, beyond the *Zuyozdochka* (Little Star) Glacier he saw a huge ice wall and a dome-like eminence in its eastern part. Here was the mysterious unknown! Letavet remembered it well from the photographs taken by Merzbacher.

Three members of the expedition—L. Gutman, A. Sidorenko and Y. Ivanov—set out to scale it. When their aeronautics aneroid showed 22,800 feet above sea level, they stopped. Should they continue their way along the crest that led southwards into a sea of clouds? According to their instruments and judging by sight, the highest point had already been reached and from there on the crest declined sharply. So the climbers left a note in an empty tin, recording their ascent, and piled a small pyramid of stones over it to mark the spot.

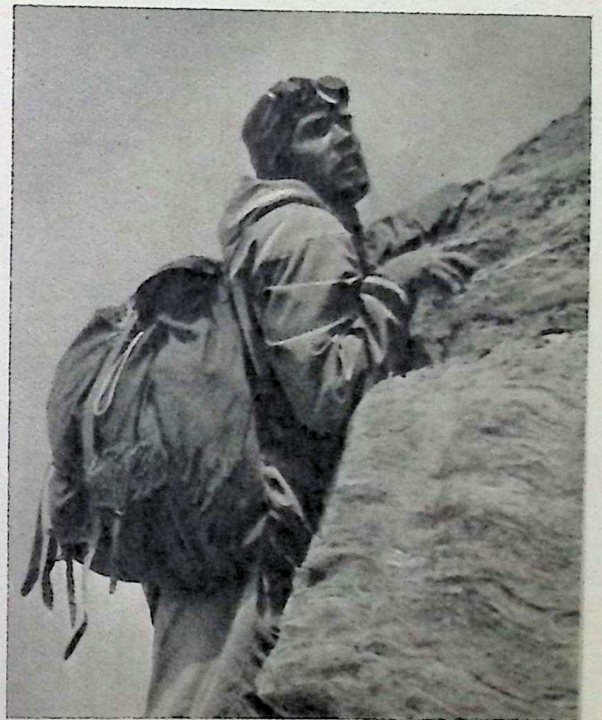
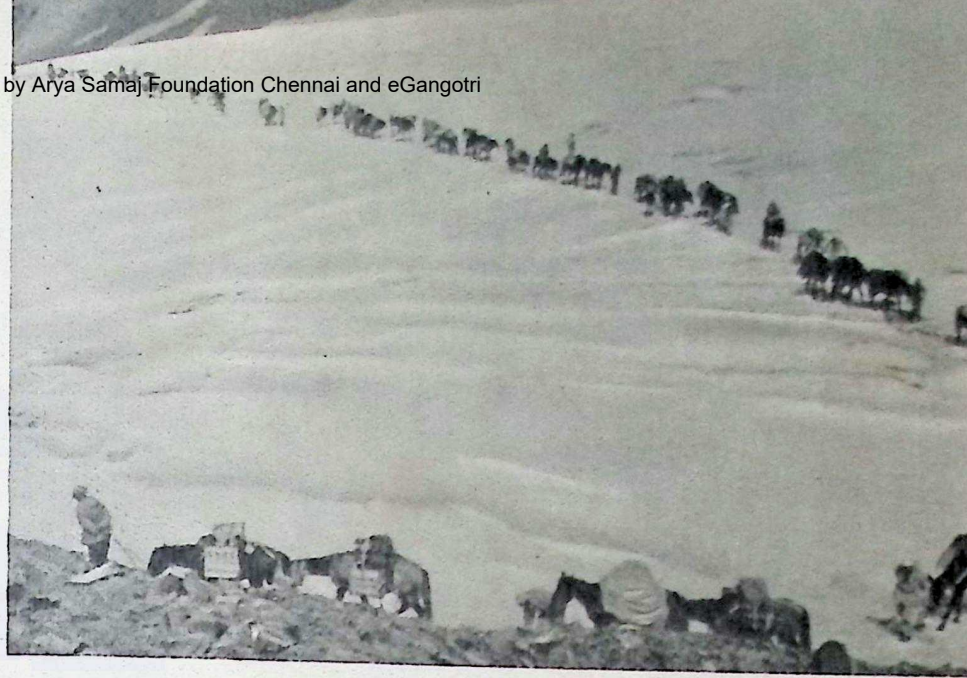
Five more years passed. In 1943 topographers found that the point reached by the three climbers was not the top of the mountain but only one of the elevations on the ridge and that the high peak the leader of the ascent L. Gutman had seen at a far distance through rents in the clouds, was the highest point not only of the Kokshaal-Tau Ridge they had been climbing but also of the whole Tien Shan.

The "summit without an address" was finally located and in a quite unexpected way. It happened at 72 Gogol Street in the city of Tashkent. There, while calculators were clicking away and long rolls of panoramas were scattered everywhere, the topographers of the P. N. Rapassov expedition summed up the results of their summer observations. And it was they who pointed out the exact co-ordinates and size of the "invisible summit."

A report signed by the renowned explorer of the mountain regions of Central Asia, N. L. Korzhenevsky, D. Sc. (Geog.) read in part:

"The newly discovered high 7,439.3 metres (24,500 feet) is the second highest in our country. It surpasses Khan-Tengri, the former champion of the *Heavenly Mountains* by almost half a kilometre."

At Tyuz pass



Master of Sports Pyotr Budanov

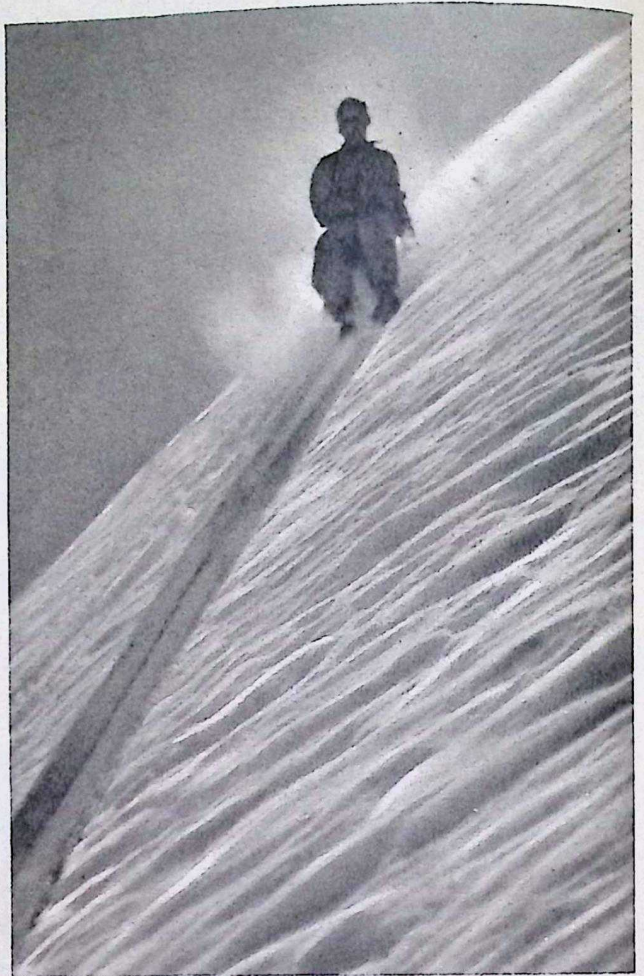


Patiently waiting

Downhill



On the shores of a glacial lake



The way across the Trichet Glacier was by no means easy

And then our climbers went out to conquer the "new" peak. However, in 1949 they were twice rebuffed by enormous avalanches. In 1955 a fierce blizzard overtook the climbers when they were 22,000 feet up. A bitter icy wind tore the tents to pieces. Eleven mountain-climbers were buried in the permanent snows of the Kokshaal-Tau Ridge, and only one of them, Ural Ussenov, reached the camp.

A participant of the two unsuccessful attempts of 1949 and 1955, he nevertheless did not hesitate to shoulder his knapsack and try once more.

... For a long time our caravan was lost in a maze of clefts, and the chaos of stone blocks of the Inylchek Glacier. Left behind were now not only the small pyramids of stones placed by our scouts on the more notable boulders, but also a dark-red dotted line—the trail of our horses' badly injured hooves. From the *Zuyozdochka* Glacier, one of the tributaries of Inylchek, one could see a snow wall covering the whole horizon. Heaped up gloomy ice cliffs, yawning dark clefts, the thunder of falling stones, white pillars of snow-dust resembling the bursting of shells—there was certainly no easy going there.

The climbers lapsed into silence. They understood the seriousness of the struggle ahead. But by the expression of their faces, all of them, from our captain Vitaly Abalakov, a prominent scientific worker down to the youngest member of the team, the twenty-two-year-old joiner Konstantin Kletsko, were determined to do their utmost.

"I'm so impatient to touch that summit with my hands," remarked thoughtfully the early-grizzled Vladimir Kizel, a talented physicist and head of a department at the Central Asia University. The assault began by every one of the eleven becoming in turn porter and builder.

Mindful of the unsuccessful attempt of the previous year Abalakov resolutely refused to take any tents along. Right up to the 23,000-foot mark, spacious shelters had been previously dug by the climbers. And when the blizzard furiously struck at the mountains rising above the world, the climbers were quietly resting in their sleeping-bags and even rereading a volume of O. Henry brought along by one of the party.

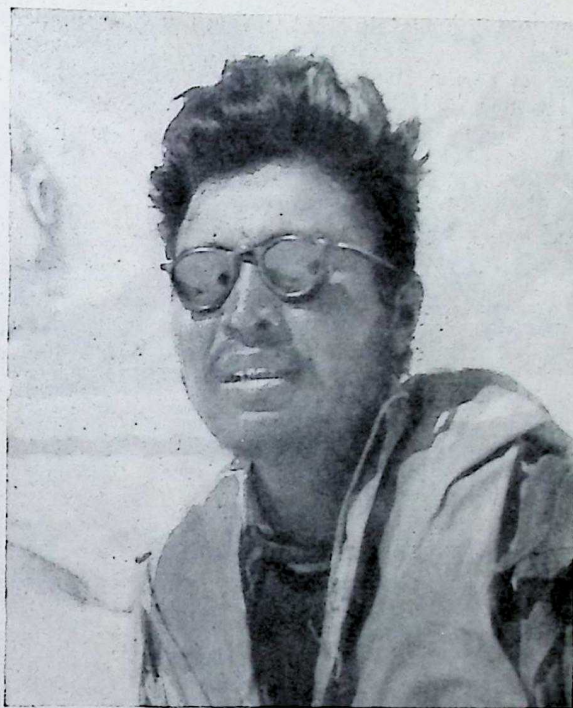
... The last night in the shelter was over. In the morning there was no sign of any clouds in the sky. But it was bitter cold, and Abalakov bode his time until the frost would abate before the rays of the rising sun. Finally the order to start was given. The wind did not subside for a moment, and although Abalakov and Gussak had left but forty minutes earlier, their tracks were already lost, and the rest of the party had to cut new steps in the rising ice-slope. It was so cold that the hands froze to the ice-cutter and camera when they touched them. The wind blinded the eyes with powdered snow. Heavy clouds were approaching from the west.

But undaunted and precise, Abalakov was the first to go ahead though he was past fifty and had had thirteen phalanges amputated from his hands and feet twenty years before on the slopes of Khan-Tengri. Like a metronome he regulated the pace of our movements. The climb was long and difficult. It was a cruel

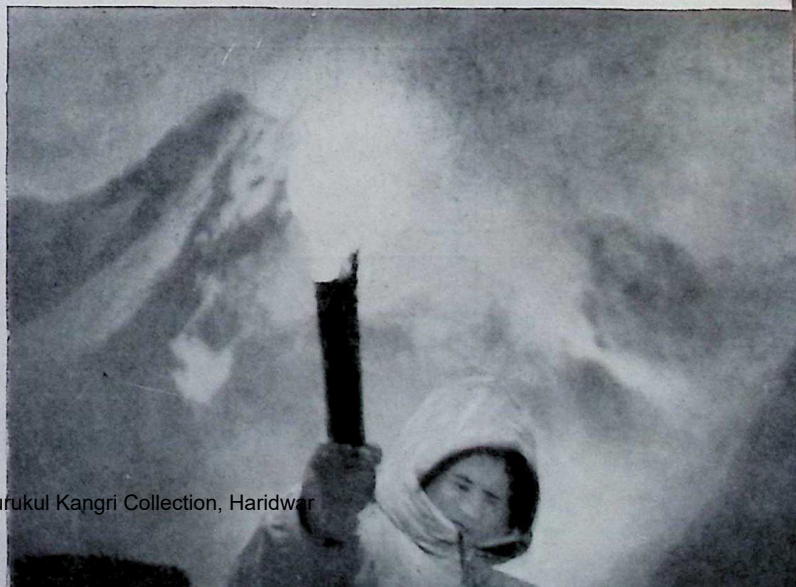
Every evening at the appointed hour, a torch was lighted in the camp and the signal light of the climbers would immediately answer high up on the slopes



Gigantic ice-plateau on the Inylchek Glacier



Ural Ussenov, participant in the three attempts



and implacable struggle to the last, of eleven men against ice and stone. All of them scaled the summit. "It was a hard score," said the climbers. "Last year that mountain took eleven men, but now another eleven have conquered it. That makes it 11:11."

Thus was vanquished the last peak above 23,000 feet high in our country.

Several days before our victory, we had received desultory radio signals, as weak and remote as though they came from interplanetary space. From the scraps of phrases, we gathered that our friends of the Soviet-Chinese expedition had started out the same time we did to storm the Kashgar Ridge in China.

"It would be interesting to learn how their new rope passes the test," mused Abalakov aloud.

"What rope do you mean?" inquired one of the youngest members of the party.

And Abalakov told us the story of how Yevgeny Beletsky, a Leningrad turner by trade and a Merited Master of Sports, had visited London last year as a guest of British alpine climbers. He was accompanied by the young mountain-climber Yevgeny Gippenreiter.

During a friendly chat Beletsky informed his English colleagues of the plans of the Soviet mountain-climbers. He also told them about his intention to participate in the combined expedition of the Trade Unions of the Soviet Union and China, to explore the little-known Kashgar range in Sinkiang.

"What summits?" somebody asked.

"Our first object is Muztag-Ata, about 25,000 feet above sea level."

Most interested in the information was a tall, middle-aged Englishman whose sunburnt, weather-beaten face and attentive eyes looked very familiar to Beletsky. Why, it was Eric Shipton! This outstanding English alpinist had led many high-mountain expeditions, including an Everest expedition.

Shipton well remembered the history of the unsuccessful attempts to scale the *Father of Ice Mountains*—

or Muztag-Ata. This name first appears in the notes of the Russian explorer L. F. Kostenko who had travelled here in 1876, about twenty years before Sven Hedin. On his way to his main objective—Tibet—the famous Swedish explorer made four attempts to scale the Muztag-Ata, but 19,800 feet proved his "ceiling". The summit remained unconquered and over half a century passed before the next attempt was made. This time it was the British General Consul in Kashgar, Eric Shipton, who undertook to scale the summit in August 1947, together with another outstanding mountain-climber G. U. Tilman.

By 2 p.m. on August 13, they reached the crest of the summit, but fatigue, cold, and lack of knowledge as to the remaining distance to the top forced them to retreat. According to Shipton, they had been near to a height of 24,000 feet.

And now, nine years later, Shipton met the man who intended to do the very thing he himself had been unable to accomplish. He cordially wished him success. And Sir John Hunt, the leader of the famous Everest expedition of 1953, handed Beletsky a rope made of a new synthetic material, with best wishes for reaching the summit which had rebuffed five attempts.

... Many difficult days passed. The mountain-climbing season was over. On our return to Moscow, we met Beletsky and he showed us a piece of that rope. It no longer looked as spick and span as on the day when the Soviet climber had received it from his English colleague. Beletsky sent it to Sir John Hunt with a short note to the effect that on July 31, the Muztag-Ata, the *Father of Ice Mountains* had been scaled by 31 mountain-climbers of the U.S.S.R. and China. The lucky rope had been with them and found good use.

Thus the sixth attempt turned out to be the first victory.

Tien Shan—Moscow

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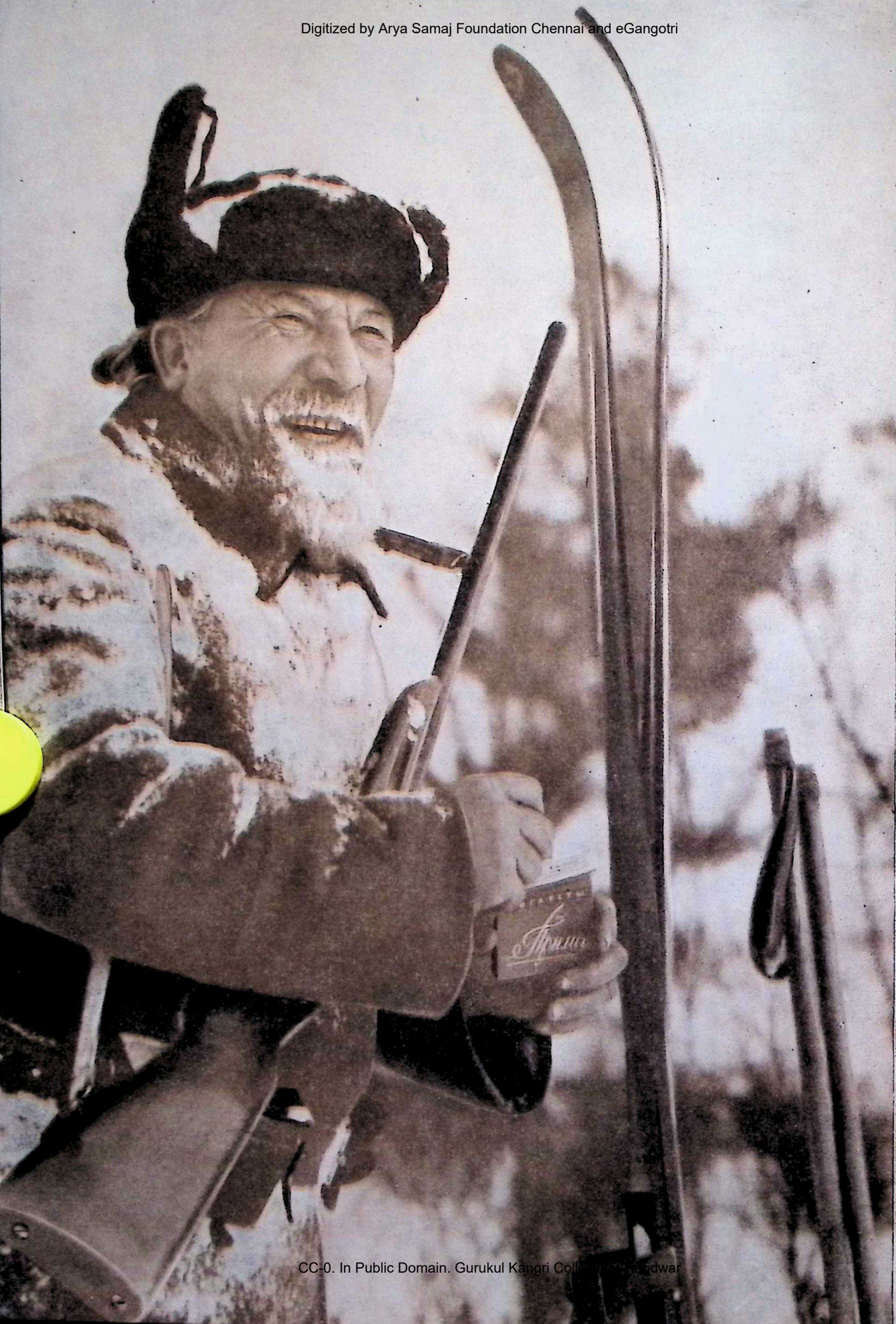


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SEEKING NEW WAYS

(Some Aspects of the Development of Soviet Drama)

By *Alexander Karaganov*

The leading Soviet playwrights have much in common. In the articles and monographs about them there are always references to the veracity, public spirit, and revolutionary key of their writings. But beyond this common ground, there begins an infinite world of original art, for every writer of note expresses the ideas of his time in his own artistic manner. Soviet drama follows one course, socialist realism, but within that course there are many streams.

Socialist realism is a living and constantly developing aesthetic conception, not a system of cast-iron rules and regulations. It is realism enriched by Marxist-Leninist ideology and a socialist singleness of purpose. It is art in all its wealth, with its variety of individual expressions and artistic trends. That is why the historical experience of Soviet drama, which distinctly reflects the general processes and laws governing the development of Soviet art as a whole, is a factor of such importance in the present controversy in literary organizations, the theatre, and the press, both in the Soviet Union and abroad, about the method of socialist realism.

1

The October Socialist Revolution radically altered the attitude of the working people of Russia to art. The Revolution could not automatically make millions of people literate—this required years of persistent enlightenment work. But it awakened in the people of labour, formerly separated from cultural treasures by a wall of ignorance, poverty and lack of civic rights, an avid interest in cultural values and a feeling of being the masters of these values. The common people thronged to the museums and picture galleries; groups were formed everywhere to teach people to read and write; the demand for books mounted incredibly. A new audience, the common people, came to the theatre too.

This had an ever-increasing influence on the stage and its repertoire.

The new audience took a blunt and unso-

phisticated view of the theatre; not having yet learnt to appreciate the finer points of art, they wanted a theatre close to the people and revolutionary in spirit.

What should revolutionary art be like? A clear and concise answer to the question could not be provided at that time either by theatrical workers or playwrights. One thing, however, was clear: the abstract and refined beauty admired by pre-revolutionary society audiences had no appeal for people who came to the theatre from the trenches, from the villages, and from factory outskirts.

In the early years after the Revolution there were attempts to take back into the street art born in the street. Grand performances were often put on in city streets, based on themes of the people's struggle for liberation, such as the events of the Paris Commune of 1871 and the storming of the Winter Palace in 1917. These spectacular performances, with thousands of Red Army men, workers, and students taking part, were a big success. But they did not furnish the answer to the question what the revolutionary theatre should be like or wherein lay the future of revolutionary drama.

The theatres enthusiastically advocated a new revolutionary repertoire and at the same time with ever greater persistence sought forms of stagecraft that would synthesize revolutionary ardour, bold innovation, and a simplicity and lucidity of artistic form stemming from the traditions of the classics. Not infrequently they made mistakes, swerved this way or that from this road, and even took backward steps... But the basic revolutionary trend prevailed. And one of the reasons why it gained in strength was that it found support in the new plays of Soviet dramatists.

2

Thousands of theatrical companies, professional and amateur, in the years of the Civil War staged not only classical plays, but also new plays, often created by these companies.

The first notable productions on contemporary themes appeared in the mid-twenties. It

was then that such plays as *Poison* by Anatoly Lunacharsky and *Meringue* by Boris Romashov were a success in Moscow and Leningrad.

Poison and *Meringue* were plays of everyday life, interesting because they gave an accurate picture of morals and manners, truthfully reproducing the conflicts which arose in those years of economic reconstruction. But despite their many merits, one was struck by a certain disparity: the so-called "negative characters" from among the "have-beens" (merchants, swindlers etc.) were depicted very vividly and with that degree of concrete fact which turns a stage character into a living person, while the heroes personifying the new features, with the ideas and ethics of the Revolution, paled beside them and seemed robbed of individuality. Evidently, the writers had a better knowledge of the former characters and visualized them more distinctly: these were familiar, conventional types, and the experience of past dramatists helped to portray them. As for the latter characters, they were only being discovered and assimilated by drama. Hence, the lifelessness of the "positive characters."

Drama scored its biggest victories in those years in plays about the Revolution and the Civil War. The years 1925—1928 saw the appearance of *The Storm* by Vladimir Bill-Belotserkovsky, *The Debacle* by Boris Lavrenyov, *Lyubov Yarovaya* by Konstantin Trenyov, and *Armoured Train 14-69* by Vsevolod Ivanov. These proved the most vivid plays of the decade.

When the writers of the 'twenties turned to the events of the Revolution and the Civil War, they were not merely paying homage to the heroes of those events. Depicting people in the whirlwind of those events, writers were pondering about their own time and working upon a theme of great topical significance: Man and the Revolution. The interest of drama was not just in the course of these events, but also in their moral aspects. Therefore it is not surprising that in nearly all these plays the characters in the foreground are in a process of evolution, in the process of realizing the lofty ideal of the Revolution.

The old Russian naval officer Bersenev (*The Debacle*) is in deep anguish over the fate of Russia. As he studies the new people around him, men like the sailor Godun, he ponders over the future of Russia and its

navy. And when he finally becomes convinced that the Bolsheviks will not ruin the country, but will fight for it, he is ready to lead his ship at their orders, to storm the last stronghold of the *ancien régime*.

The schoolmistress Lyubov Yarovaya in Trenyov's play also contends with difficult problems. Unlike Bersenev, she is with the Communists from the outset, believing the ideals of the Revolution to be a lofty embodiment of humaneness and justice. But she has yet to learn how complex the class struggle is, to learn how mercilessly the Revolution must act for the sake of being humane. It is her husband who moulds her first ideas about the Revolution. When he vanishes, she joins the Revolution in the belief that she is following him. And suddenly she meets him. A member of the Socialist-Revolutionary Party, he is now, by virtue of the inexorable logic of the class struggle, a White army counter-intelligence officer pursuing a man-hunt for Bolsheviks. Lyubov Yarovaya still loves her husband, she loves him and is sorry for him, she hopes to remove the scales from his eyes and help him. But Mikhail, her husband, has left the abstract revolutionary ideas of his youth far behind on the road he has taken. This road, starting with inter-party conflicts, leads him to worse things, and finally he becomes a counter-intelligence officer of the Whites, ready to dissemble, lie, take advantage of the trustfulness of his own wife, and to go to any lengths in his hangman's zeal. Insulted in her finest feelings as a woman, human being, and revolutionary, Lyubov Yarovaya helps her new friends to render him harmless. And we know that she will not cease to be kind and humane after this, she will just be no longer so naive and trusting, but will possess a deeper insight into the sternness and inflexibility of Commissar Koshkin and his Bolshevik friends.

In the character of Koshkin the playwright concentrates on the same theme, that of Man and the Revolution. Only here it is no longer a question of attitude to the Revolution. A different facet of the theme is considered here: Man in the Revolution. Koshkin carries a heavy burden of backwardness and ignorance, which weighed down the Russian working people for centuries, but he also has in him the revolutionary flame and thirst for culture. His large-heartedness, sense of overbrimming life, profundity of feeling all combine in his

revolutionary ardour. Koshkin's spiritual wealth is largely dormant, but we observe the process of its development, we see the growing creative powers of a man raised by the Revolution from the lower depths to struggle and constructive endeavour. This spiritual enrichment of the toiler is another important humanitarian aspect of the Revolution, revealed in the play through the character of Koshkin.

Whereas in its earliest works Soviet drama was only groping for ways of portraying its new hero, in the finest works of the mid-twenties this character becomes dominant. The abstract idealization which often robbed the characters of early plays of all individuality here gives way to definite, real human characters, in which the personal, the human is inseparable from the social.

Soviet drama was on the threshold of new tasks and new discoveries. This was the feeling with which playwrights approached that dividing line in our history beyond which began the five-year plans.

3

Only recently ruined by two devastating wars, our backward country of small-holding peasants in the early 'thirties embarked on gigantic construction, which, in a single decade, turned it into one of the major industrial powers of the world. Sceptics abroad pooh-poohed the miracles planned by the Bolsheviks. Nevertheless, these miracles materialized. And in building new factories, power-plants, and roads, man himself changed: his thinking and emotions were elevated to a new plane. Inspired by a lofty goal, by the scale of the five-year plans, and the changes in the country, people began to take a new view of labour itself.

How were these people, their life, relationships, and emotions to be depicted on the stage?

This task was made more complicated by the fact that the people's new thinking and new emotions had to be shown in concrete historical forms. A man who had only recently been waging a feud with his neighbour over a strip of land could not become a socialist overnight. By helping to build a factory, he did not automatically become a new man, purified of all hang-overs of the past. The new was creeping into his life and bursting into his soul, fighting the habits and customs of



Lyubov Yarovaya at the Moscow Art Theatre. People's Artist of the U.S.S.R. Klavdia Yelanskaya as *Lyubov Yarovaya*; People's Artist of the R.S.F.S.R. Ivan Kudryavtsev as *Yarovo*

centuries. This was the birth of that contradictory change of character and soul which eventually developed into an alloy of personal and social interests.

To understand the playwrights of the 'thirties one must see these complex processes in their proper perspective.

Playwrights reacted differently to these processes and, accordingly, solved literary problems in a different way. Typical in this respect was the controversy in the early 'thirties between Vishnevsky and Pogodin on the one hand and Afinogenov and Kirshon on the other as to the character of Soviet drama in these new conditions.

Our argument, wrote Vsevolod Vishnevsky, author of *The Optimistic Tragedy* and *We Are from Kronstadt*, is about calm or troubled literary work; they take the well-trodden path, we seek new trails; they base their plays on love, we claim that the form, nature, and plot of the new drama must be profoundly social. Both theoretically and in his own plays, Vishnevsky championed the principles of drama embracing big historical events and reflecting the tremendous changes and processes going on in life.

"In opposition to the persistent efforts to drive tragedy in our time into narrow confines," he wrote, "I am reasserting the principle of depicting events, the masses, and people in those masses against the background of broad stretches of time and space. We must portray them with sweeping, passionate, and fervent strokes of the brush. Nothing can be done today with tiny water-colour brushes, because what is going on in these people is virtually a 'blast-furnace process.'"

Nikolai Pogodin accused Afinogenov of "taking a ready-made, established dramatic form and projecting new social characters into it." He accused Afinogenov of hinging his plays on love, whereas the epoch called for plays based on social conflicts.

What were the counter-arguments of Alexander Afinogenov?

He (together with Vladimir Kirshon, his ally in this controversy) considered that Vishnevsky and Pogodin's attitude threatened drama with destruction, with departure from integral composition, and disregard for human psychology and the inner world of the characters. A writer of lyrical leanings, Afinogenov sought to write plays portraying subtle shades of emotion and the delicate ebb and flow of feeling, and probing the inner depths of psychology. He defended the right of the dramatist to a personal theme and to a play revolving around family relationships. He defended this on the grounds that this theme too had now changed and that through the family it was now possible to deal with general problems more adequately than before, that it was possible to solve these problems. Afinogenov championed drama that rose from real facts, from simple human feelings, to philosophical and social generalization.

Naturally, the social changes engendered first by the Revolution and then by the five-year plans were bound to give rise to a leaning towards epic dramas on the social and historical plane. The foundations of such drama were laid by life itself, which was producing "Shakespearean" conflicts, great passions, and mighty characters. But it was life too that gave rise to that keen interest in the personal theme and in psychology which was championed by Afinogenov.

Not every playwright has the Shakespearean versatility to write with equal perfection scenes of powerful tragedy, lyrical passages,

and comic interludes.... A playwright like Afinogenov was definitely out of his depth in plays about the Revolution or about Lenin, in which he endeavoured to depict major historical events. Similarly, Vishnevsky, who injected into drama notes of platform oratory and epic tragedy, was not a master of subtle psychological analysis. The real artist, therefore, must evidently not stifle his interests, but try to make his literary finds in the spheres of life in which he feels most at home.

And there are many such finds in the drama of the 'thirties.

Alexander Afinogenov wrote a play called *The Crank*, in which he created a very interesting character: a modest white-collar worker at a factory, Boris Volgin, who is not a member of the Communist Party, and who under the influence of the situation becomes the driving force of a group of enthusiasts of socialist construction. Misfortunes shower upon him. A coincidence gives rise to vile slander. Gorsky, a friend of Volgin's youth, turns away from him out of fear of spoiling relations with his superiors. The girl Volgin loves, Yulia, also turns away, believing Volgin to be a crank and a failure.

Boris Volgin is a sensitive soul. Some of the blows make him reel, like Chekhov's intellectuals did, but at the same time this is no dreamy and helpless personage of the kind we find in Chekhov's works. Volgin has courage and character.

The theme of the play is not just that of an intellectual throwing in his lot with the Revolution, but also of enthusiasm and inspiration in socialist construction, which unites the hero with leading workers, to whom the drama of that time devoted so many pages.

Different characters and a different composition appear in the plays of Nikolai Pogodin. The very title of his *Poem of the Axe* was a challenge to convention. A poem? About a very primitive and coarse tool, nothing but a piece of sharpened metal with a handle? Yet in it Pogodin attempted to reveal the poetry in the work of half-literate, ignorant people who were gradually learning to think in a new way and becoming foremost builders of the projects of the five-year plan. Pogodin's plays are a kaleidoscope of varied scenes, some about construction, others about mortal combat with the enemy, and still others lyrically intimate. All critics were struck by the element of reportage in Pogodin's early

plays. But this was not "destruction of drama." Pogodin was seeking new forms of drama, combining intense action with a broad picture of the life of the ordinary people, who emerged from the intimacy of the home into the wider space of the construction site.

Nor did the drama of the 'thirties forget the heroic armed struggle for Soviet power. Vsevolod Vishnevsky wrote *The Optimistic Tragedy*. This is the story of an anarchistically-minded naval unit, to which a woman is appointed as commissar. Her will-power and thinking, her courage and pedagogical tact prove stronger than the men's anarchism. The new commissar unites the sailors, ridding the crew of those who were infecting them with anarchy. The commissar perishes, her life and death alike contributing to victory over the enemy.

Vishnevsky's play is a tragedy of a new kind, in which the hero does not feel defeated even at the hour of death: a self-sacrificing courage in fighting for the Revolution and faith in the revolutionary cause make the woman-commissar the victor even in death.

The Optimistic Tragedy is a play with a romantic element. It has narrators performing the part of the antique chorus; but their monologues, although epic in tone and lofty in language, do not detract from its power of conviction. The play is harmonious in all its component parts, its romantic element never enters the realm of the fairy-tale; it is as stern and courageous as its characters and as lofty as the events it depicts.

Vladimir Mayakovsky entered the theatre in the 'thirties with scathing satirical comedies. His plays *The Bed-Bug* and *The Bath-House* are stage satire. The bold use of hyperbole and the grotesque, the biting power of the poet's language, all serve to flay bureaucracy and philistinism.

It was in those same years that the tragedy *End of a Squadron* came from under the pen of the young Ukrainian playwright Alexander Korneichuk, who proved to be so versatile in later years: before the war he also wrote the psychological drama of everyday life *Platon Krechet*, the historical play *Bogdan Khmelnytsky*, and the rollicking collective-farm comedy *In the Steppes of the Ukraine*.

Several plays written in the 'thirties by Leonid Leonov combined a deep psychological approach with intense philosophical thinking.

The lyrical note first introduced into Soviet

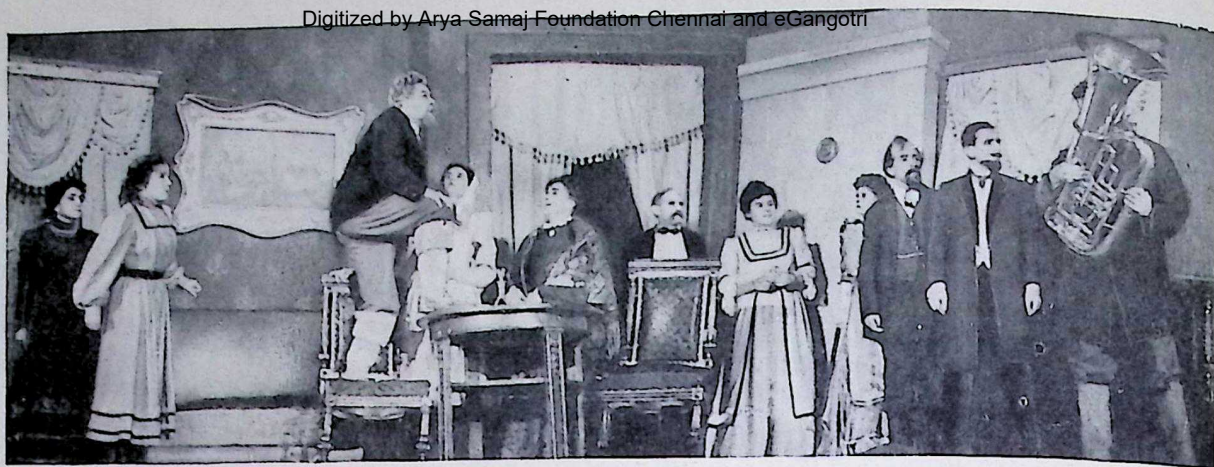


The Optimistic Tragedy, staged by the Pushkin Drama Theatre in Leningrad

drama by Afinogenov was later echoed by Mikhail Svetlov and Alexei Arbuzov. The latter's *Tanya* has now been running on the Soviet stage well-nigh eighteen years.

A great part in these seekings of Soviet dramatists was played by Maxim Gorky, not only as a theoretician and leader of the writers' organization, but also as the author of the play *Yegor Bulychov*, produced in 1932. By this new play, Gorky demonstrated to his younger colleagues how great were the possibilities of modern realistic drama in portraying people's characters through social conflicts, in portraying "big" history through the "particular case," through everyday events. The dramatic story of the last days of the Russian merchant Yegor Bulychov, who dies of cancer, and his attitude to his family and people around him, his clashes with them, becomes the story of his time, of impending revolution, the tragedy of a man of tremendous inner force, who spent his life "in the wrong street," who wasted his powers in a battle of selfish, possessive interests. Intense thinking about life, vivid characters, powerful language drawing extensively upon the colloquial speech of the people, and the combination of the stuff of human life with the profoundly philosophical imparted to Gorky's play a great effective, emotional power and instructiveness.

In those pre-war years Soviet dramatists accumulated considerable literary experience, which enabled them to tackle plays about the



Yegor Bulychov, staged by members of the amateur art circle at the Zuyev Club in Moscow

Revolution, reproducing the character of Lenin on the stage. Such plays were written by Konstantin Trenyov, Alexander Korneichuk, and Nikolai Pogodin.... Two of these plays—*The Man with the Gun* and *Kremlin Chimes* by Pogodin—are running on the Soviet stage to this day.

The 'thirties were years of rapid development for Soviet drama, versatile in style and aesthetic trends. Since then the Soviet plays have been well to the fore in our repertoire.

4

When the guns roar, the Muses are silent.

History has more than once proved this aphorism correct. And probably just as many times it has been proved wrong. When the guns roar, it is usually the quiet, salon Muses that are cowed into silence. But courageous art, closely associated with the life of the people, is not thrown into confusion by enemy fire. Soviet drama too was not silent in the years of the Patriotic War.

The first plays about resistance to the enemy and about the defenders of the socialist homeland appeared as early as the autumn of 1941, a few months after the beginning of the war. Written in the midst of events, sometimes in brief lulls between the fighting (most of the writers were at the front), they differ in literary merits. But in each of them one feels the thoughts and passions of a writer and soldier, in each of them one can find living tokens of the time, the truth about the deeds and sentiments of a people at war.

To some of the playwrights it seemed at first that the war had simplified human relation-

ships and that the great conflict of the time overshadowed all the conflicts and complications in the relationships between individuals. This was a deeply erroneous view. The people at war grew in stature not only in mortal combat with the enemy, but also in combat with their own weaknesses and with the mistakes and weaknesses of others around them.

Such were the people who appeared in the plays about the war. In the finest dramatic works of those years, works written in a way that rejected any black-and-white simplification of life, one discerned many-sided characters and complex human relationships. This was particularly true of such plays as *Russian People*, *Invasion* and *The Front*.

Even before the war, in his play *A Lad from Our Town*, Konstantin Simonov had revealed his interest in military subject-matter and his admiration of men who could be courageous without uttering a single word about courage, as if heroism were part of their everyday lives. In his play *Russian People*, Simonov, as it were, continued the biography of his favourite hero. The play tells of the deed of Captain Safonov and a small group of officers and men when encircled by the enemy. What takes place in the play is but a tiny glimpse of the country's colossal war effort. But the staunchness and heroism of Captain Safonov and his men is the staunchness and heroism of millions of Soviet people. Along with the theme of heroism there is also a lyrical note in the play: Captain Safonov falls in love with the reconnaissance girl, Valya. Gentle intimacy and sternness, a cheerful humour and severity, burning hatred and scorn for the enemy, modesty and proud

human dignity—such is the complicated gamut of human emotions, thoughts, and sentiments in the scenes about Soviet fighting men.

Following *Russian People*, Leonid Leonov's play *Invasion* was a big success at theatres all over the country. Leonov, who had always been interested in "problem cases" in the behaviour and psychology of people, posed the problem of how a man punished by his country would behave at this crucial hour. Fyodor Talanov, the main character, has returned home from prison. The town is in German hands, but partisans are operating in it. Fyodor's story is known to them, and they are distrustful of him. Even his parents, who were shocked, insulted and broken-hearted by his crime, are not certain in what attitude Fyodor has returned. Fyodor too does not make up his mind at once: he is oppressed by a sort of despondent indifference to everything, and the distrust he meets antagonizes him. . . . But the sight of the intruders' brutal atrocities in his native town arouses hatred in Fyodor's heart and helps him to overcome his mental agony and feeling of being an "outsider." Fyodor begins a lone war against the invaders, and is soon dreaded by the enemy because of the characteristic Russian determination and the fury with which he fights. When the Germans finally arrest him, Fyodor assumes the name of the partisan leader and dies under this proud name.

But perhaps the most acutely dramatic of all the war-time plays was *The Front* by Alexander Korneichuk. This is a play about General Gorlov, who commands a front. He is an old and distinguished soldier, but one so elated by past victories that he has ceased to study, conducts his operations on the basis of out-dated methods, and refuses to heed the advice of forward-looking officers. . . . By his unwise and conceited decisions Gorlov hampers the troops of his front and dooms them to defeat. His son and many of his comrades-in-arms lay down their lives in one of the battles. The troops suffer unwarrantable casualties. But the general, surrounded by kowtowers and yes-men, learns nothing from these defeats. Gorlov is eventually removed from his post: he is succeeded by the young General Ognev, whom he formerly slighted in every way for his bold ideas.

The case of Gorlov is not just an individual one—it is a phenomenon, which came to be

known as "Gorlovism". When the play appeared, many Soviet people were at first doubtful whether it was right to speak so openly and bluntly about our shortcomings at a time when the enemy was pushing towards the country's vital centres. Yes, was the answer of Soviet drama. The whole truth, however grim, is always better than consoling half-truths or confusing lies. *The Front* became not just a literary, but a national event. And it played an effective part in the struggle of the Communist Party and all advanced-minded Soviet officers against "Gorlovism".

The war theme has also been continued in our post-war dramaturgy. But naturally the dominating subjects have been those of the soldier's return to peaceful pursuits and the human characters and relationships formed in the process of economic rehabilitation, new construction and the struggle for peace.

Unfortunately, many fruitful traditions of pre-war and war-time drama have not been developed with sufficient power and consummation in post-war years. If we look through the newspaper and magazine files of the first few years after the war, we find mounting criticism levelled at the low standard of our drama and the shortcomings of plays based on contemporary themes.

This unsatisfactory state of affairs was reflected not just in a drop in the number of plays. There were still many plays, but they were not "dramatic" enough, they departed from a true representation of life and were marked by a certain levelling of literary styles.

Some of the playwrights and critics in those years reasoned this way: after so great a victory in the war and at a time of tremendous successes in restoring and building up the national economy, literature should extol the Soviet man and deal with the lofty and beautiful things in life. True, there were shortcomings, there were bad people, but were they typical, were they worth writing about? . . . Was it not better to depict only the conflict between good and better? These arguments led to the acceptance in criticism of formulas and canons restricting the playwright in depicting the contradictions and complexities of life.

This tendency to touch up life was also connected with the personality cult. It was encouraged by the fact that in a number of cases, works substituting for the naked truth half-truths pleasing to the ear and the eye received premiums, while works telling the harsh truth

about the real complexities and contradictions of life were either hushed up or sharply criticized.

To understand the nature of these weaknesses of post-war drama, it must be borne in mind that the personality cult limited the creative activity of the masses, as well as enterprise and independent initiative in work. This had a dual influence on drama: it reduced the independence of the *dramatis personae* in their actions and of the playwright in his literary quest and in his approach to his problems.

The question of the independence of dramatic characters, it will be remembered, was considered at length by Hegel.

Hegel detected a very important objective law of drama: a dramatic personage can fully reveal his character and display all his powers or weaknesses, principles and potentialities only in independent action. But since he was an idealist, Hegel could not solve the problem of a dramatic character in his own contemporary society.

This problem was solved by the realistic drama of the past century, which depicted the conflicts of personal and social life. Soviet drama too is solving this problem in its own way.

The Soviet writer realizes that one cannot be free from the society in which he lives. He has none of the illusions on this score which are so dear to the heart of the individualist. The hero of Soviet drama is a son of his epoch, a man connected by a thousand ties with society. But does this do away with the problem of portraying the hero's independence, the problem of revealing the wellsprings of the dramatic action inherent in his character? Far from doing so, it makes this problem more complicated, and in this lie the difficulties confronting the writer of today.

In his work the Soviet playwright inevitably meets with the following contradiction: to be truthful he must show all his hero's social relationships and his diverse and strong dependence on society, but at the same time he must show what his hero is capable of accomplishing in independent action.

Naturally, the situation created by the personality cult, which reduced the creative enterprise of Soviet people, was not conducive to resolving this contradiction. In some of the plays of that period the positive characters were people who made fine speeches, which, however, were not the result of their own ex-

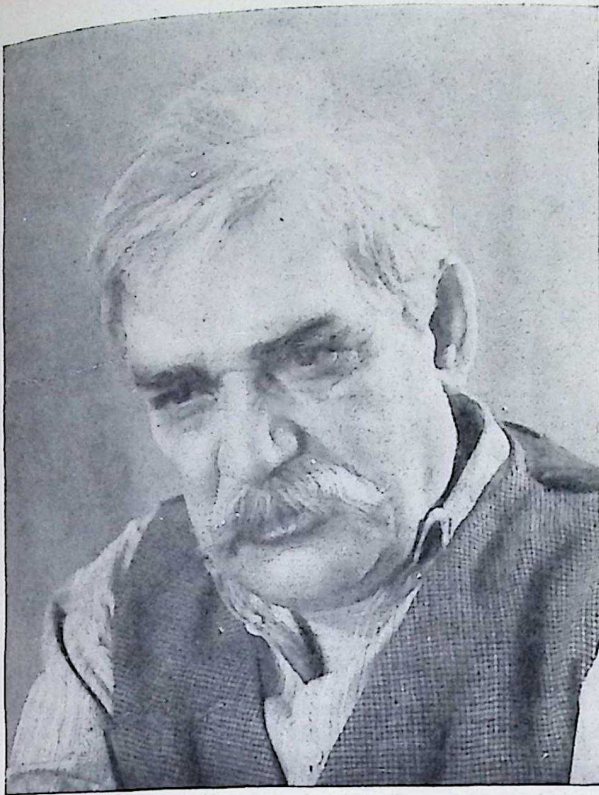
perience, while in their actions they followed certain hard and fast rules, and stopped short of real initiative.

This process, which handicapped the independence of the individual and which was reflected in drama, was not and could not be universal. Only mud-slingers or people who view life in the spirit of the personality cult—with an utter disregard for the objective laws of social development—can “fail to notice” that the spread of the cult did not alter the nature of Soviet society. The supreme goal of that society has been and is the welfare of the people and the satisfaction of their growing material and spiritual requirements. By all its activities Soviet society is fostering the maximum development of man's powers and abilities, the development of the individual.

The influence of these features of Soviet society on human characters has been reflected in those post-war plays which are true to life and not to false precepts arising from a dogmatic interpretation of socialist realism.

In Alexander Korneichuk's play *Makar Dubrava* there is this episode: the veteran miner Makar Dubrava and some of his work-mates sit down and try to picture the conversation they plan to have with their minister. Makar assumes the role of minister, saying what he thinks the minister should say. In this “conversation of the minister with the miners,” the veteran Donets miner displays such broad-mindedness, such real statesmanship, so much common sense, warm humour, will-power, determination, and such a business-like grasp of the matter that we feel we should like to give him the seat without any more delay.

Of course, this is but a comic interlude in the play. But there is deep meaning in it. When we see Makar unhurriedly conducting this conversation “for the minister,” we recall how, when his army service was over, he went to work in a mine because this was needed to save the country from economic ruin; we recall how he rose up against the pit manager when production began to limp and flag, or how he fired his veteran friends with enthusiasm when the need arose to help young workers to master their difficult underground trade. . . . And we realize that this is a working man, not just familiar with the Articles of the Constitution about his rights and duties in the land of socialism, but sensing, with every fibre of his being, his responsibility for all that goes on in the country, a builder of life and its master. In this respect



People's Artist of the U.S.S.R. Amvrosy Buchma as Makar Dubrava (the Ivan Franko Ukrainian Theatre, Kiev)

he is indeed like a minister—taking the same view of things around him, entertaining the same opinions of life, and having the same approach to the work which he and the minister are doing in common.

The reason I recall this episode is not that it is the best in post-war plays, although it is indeed superbly written—with humour, and a fine understanding of the character of the people. I recall it because it vividly reflects a most important feature of contemporary Soviet drama—the attempt to give a truthful and vivid portrayal of the people of labour, to whom the country owes the fact that, despite all the additional difficulties created by the personality cult, it continued to forge ahead, building up its economic might and advancing culturally.

A man with an enquiring mind. . . . Such is the worker Nikolai Leontyev in Alexander Kron's play *Probational Member of the Party*. Leontyev has that inborn inquisitiveness of the ordinary Russian man which produced so many clever hands and seekers after truth from among the people, but in his case it is also

combined with a singleness of purpose engendered and fostered by socialism. Work to Leontyev is not just a source of money to live on, it gives him a feeling of his own significance in this world. There is an episode in which he gazes at the glowing stars of the Kremlin and the streets of Moscow, thinking: "These stars too were made by working men. Other workers hoisted them to the top of the towers, while still others fixed up the lights in them. If not for the workers, there'd be no Moscow. Look at the names of such streets as Kuznetsky Most¹ or Plotnikov Pereulok.² Why are they called so? After the smiths and carpenters who were my forefathers." This is a social idea, the philosophy of a working man's pride. And at the same time it is this profoundly personal thought of Nikolai Leontyev's which accounts for his attitude of a "master" to the work he and all the people are doing.

At present Soviet drama is going through a period of important changes. It is discarding the canons and regimentation which have kept much of its powers under restraint in the years of the personality cult. And it is boldly tackling the most acute problems and seeking solutions of them not along the lines of doctrinaire precepts, but in the everyday life of the people, illumined by the ideas and experience of the Communist Party. The playwrights are not minimizing the joys of life, nor are they eschewing its dramas.

Take *Personal Case* by Alexander Stein, a deeply dramatic story of an upright man expelled from the Party as a result of slanderous charges, the story of his fight in defence of his good name, for the right to be a Communist, so that in the Party and in the country generally there could be no recurrence of the violations of socialist law which took place in the recent past.

Alexei Arbuzov's play *Years of Wandering* has the epigraph "Where Do the Days Go?" This is the story of a gifted young man who for a long time cannot break loose from the fetters of individualism and only after going through the ordeal of the war finds, through bitter self-criticism, the road to his comrades, to the collective. The play is full of intense pondering on life, the responsibility of every person for the years of his life, a responsibility to himself, to

¹ Smiths' Bridge

² Carpenters' Lane



Kremlin Chimes on the stage of the Moscow Art Theatre. Merited Artist of the Russian Federation Boris Smirnov as Lenin; People's Artist of the U.S.S.R. Boris Livanov as Engineer Zabelin

his family and friends, to the people. The deep insight into human psychology characteristic of Arbuzov generally helps him to cope with this theme in an acutely dramatic manner.

Highly interesting too are such plays as *Golden Chariot* by Leonid Leonov, *Eternal Well-Spring* by Dmitry Zorin, *Good Luck!* by Viktor Rozov, *Hotel Astoria* by Alexander Stein, *The Heart Doesn't Forgive* by Anatoly Sofronov, and *The Petrarch Sonnet* by Nikolai Pogodin.

These plays are all distinctly different. In this, one senses another feature of contemporary drama, the enhanced role—if one might say so—of the playwright in the play. This, of course, does not mean that the playwrights have begun to “suggest” more actively actions and deeds to their characters—that would be a violation of one of the laws of drama, which would be

disastrous to literature. What is meant here is something else: the enhanced activity of the playwright in studying life, in posing acute problems of life, and in searching for vivid and original solutions of every problem; the pen of every playwright has become more distinctly individual.

In perfecting their literary mastery, Soviet playwrights draw readily upon both the classical heritage and the achievements of contemporary foreign drama. Soviet writers and critics think a great deal of the national features of art, but at the same time they are resolutely opposed to ideas and principles which lead to literature being developed in isolation. It is common knowledge how popular with our theatres are the works of Shakespeare, Schiller, Molière, Goldoni, Ibsen, Rostand, Shaw. As for the plays of contemporary foreign dramatists, the most popular are those of Arthur Miller, Howard Fast, J. B. Priestley, Lillian Hellman, and Eduardo de Filippo.

But interest in foreign drama and a creative utilization of the experience of its prominent exponents do not prevent our own drama from retaining the spirit of genuine innovation.

However, in spite of the noticeable strides forward made by our theatre in recent years, it would be wrong to overlook the fact that the influence of dogmatism and the inertia of yesterday is still strong in Soviet drama.

They are also in evidence in theatrical criticism. In the recently published *Essays on the History of the Soviet Russian Theatre*, we read, for instance, that in his play *After the Ball* Pogodin devoted excessive attention to devising an entertaining plot—as if a playwright's attention to the various elements of dramatic art were in some way subject to regimentation. This is a characteristic specimen of that type of criticism which for years clamoured that Afinogenov was excessively lyrical, Vishnevsky excessively oratorical, Leonov excessively psychological, that in Pogodin's plays the striving for a sweeping picture of life produced an excessive diversity of colours and scenes, that in Vassily Shkvarkin's comedies there were too many comic misunderstandings, and so on and so forth.

Such criticism has already done much damage to our drama. Nevertheless, the die-hards of such doctrinaire regimentation of literary work still make themselves felt from time to time. True, they no longer declare outright that the playwright should do this or that and

do it in this or that way. . . . They now resort to more "flexible" formulas, such as that of "excess."

But what does "excess" mean in reference to drama?

The work of a playwright is a synthetic process. It contains no such elementary component parts as, say, first the study of life, then conceiving the idea of a play, then devising its plot, then creating the characters, polishing the language, working on the psychological details etc. . . . Every writer has his preference and inclinations in this synthetic process and has his strong points, which make him unlike any other writer. Every true artist, while not forgetting (otherwise he wouldn't be an artist!) all the other component parts that make up the aesthetic harmony of a work, brings to the fore something which is particularly dear to him in drama, and in certain specific elements of this art he is more successful than in others. The strong point of one is the psychological treatment of characters, for another it will be the plot, and for yet another—the subtle portrayal of emotions etc.

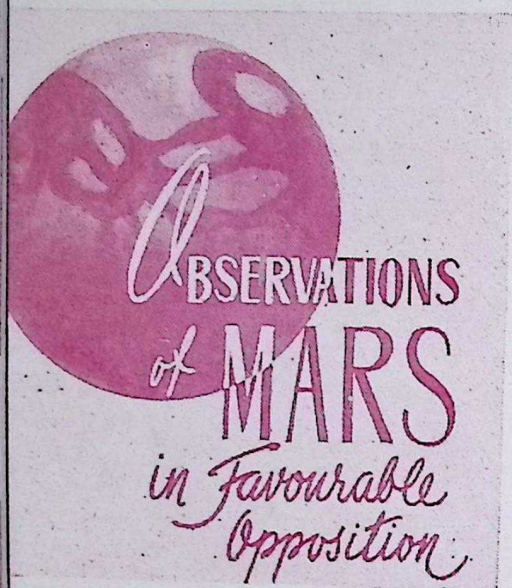
What would happen if we were to rob art of all that is "excessive," of all personal preferences? If, in a play with a tense plot, we were to weaken the dramatist's attention to the story, so that it should not "loom so large"; if, in a psychological drama, we were to limit the author's interest in psychology; if the artist with romantic leanings were forcibly "brought down to earth," to everyday matters, while masters of genre scenes were restricted in the choice of colours at their disposal? . . . Would not, in that case, we also be robbing every work of art of its specific charm, and the artist of his originality? Would not all plays become too rationalistic, trim and neat, "correct," but intolerably boring? Would not all of them be marked by that moderate, mean tempera-

ture, at which neither actors nor spectators ever feel warmed or chilled?

This danger is very real indeed; witness the dozens of dull, shapeless plays that still appear on the stages of our theatres.

A campaign for some sort of general rules for all artists, a campaign against everything "excessive" is akin to the demands for a singleness of style in socialist realism, demands condemned by the Soviet literary public. These demands are the invention of doctrinaires. But they are brought back to us every now and then by those who would "overthrow" socialist realism, who, in absolute defiance of life, seek to reduce the entire aesthetic conception of socialist realism to these demands, so as then to flay that conception all the more forcefully. When reading their articles one cannot help wondering: what are they overthrowing—canons and dogmas or the vital experience of several decades of literary development? Dull works written according to these canons and for that reason conflicting with the truth, or the whole of Soviet literature, including Gorky and Sholokhov, Mayakovsky and Tvardovsky, Trenyov and Vishnevsky, Korneichuk and Pogodin?

If the "overthrowers," blinded by prejudice, dare to cast aspersion on the whole of Soviet literature, refusing to see its creative seekings and its wealth, this is no longer polemics, it is libel. As far as canons and dogmas are concerned, we in Soviet literature and criticism censure them no less emphatically than they do. But we censure them not to overthrow socialist realism, to which they are alien, but in order that the ground ploughed by the work of our predecessors should produce "all the flowers" of modern art and less weeds, in order that in his work the artist should advance from discovery to discovery, like a bold explorer and trail-blazer.



By Prof. V. V. Sharonov
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Leningrad University

During August and September of 1956 the attention of astronomers of different countries was focussed on the planet Mars. In the course of this period, when the planet was in favourable opposition, it was exceptionally near to the Earth, approaching within a distance of 57 million kilometres. Such approximations of the two planets occur only once in every 15 or 17 years. In the Soviet Union a comprehensive plan of researches and observations was drawn up; nearly all the astronomical institutions in the country participated in it.

When in favourable opposition Mars is in those parts of its orbit which correspond to the constellations of the southern celestial hemisphere, and, therefore, in northern countries it does not rise far above the horizon, thus making for not very favourable conditions for observation. In the U.S.S.R. the best conditions for observation were offered by the observatories situated in the southern part of the country. The observatories of Kharkov, Kiev and other Ukrainian towns, the big new astrophysical observatory in the Crimea, the alpine observatory near Abastumani in Georgia, the observatories of Central Asia and, finally, the new observatories near Alma-Ata in Kazakhstan were the points at which the study of Mars was centred. Scientific establishments of the northern cities sent their observers to the South. For instance, scientists of the Pulkovo Observatory near Leningrad worked in Abastumani, the Leningrad University sent its astronomers to Tashkent, and a group of observers from the Moscow Astrogeodesical Society went to Stalingrad where a new observatory has been opened at a large planetarium.

Already the very simplest observations, consisting of sketches of the disc of Mars made by hand yielded much interesting information. On thousands of drawings, scientists marked huge red areas on the surface of the planet, conventionally called "continents" and, apparently, representing sandy deserts. Elaborate sketches of the dark spots and strips on Mars, conventionally designated as "seas" showed differences in the colour and outlines of these formations, the nature of which is not yet clear. We may recall that the seasonal changes in their colour are best explained by the attractive hypothesis of the presence of vegetation which blossoms during the Martian spring and fades in the autumn. This hypothesis is being energetically supported and developed by G. A. Tikhov, Corresponding Member of the U.S.S.R. Academy of Sciences, who with a group of astronomers is working in Alma-Ata.

Sketches also helped to trace the changes of the white polar regions which, evidently, represent snow-covered zones of the planet. This method was also used to register the appearance of clouds or fogs in the Martian atmosphere.

At the present time, astronomers attach primary importance to various objective methods of observation and measurement. Here is included, in the first place, exact photometry by means of which we can measure the brightness and determine the percentage of reflected sun rays in different parts of Mars. Next comes colorimetry which enables us to determine the colour of different formations, and polarimetry which facilitates the study of the phenomenon of polarization of light reflected by Mars. Still more fruitful is the method of using spectral analysis to study the chemical composition of the Martian atmosphere. We know that neither oxygen, which forms about one-fifth of the Earth's atmosphere, nor water vapour has been found in it. On the other hand, there proved to be a great amount of carbon dioxide on Mars.

The following fact may be adduced to illustrate the result obtained by these methods: the seas, seen against the red background of continents, often appear to the eye as pale blue or greenish. A determination of their colour made last year at Alma-Ata and Pulkovo with the help of photo-electric photometers, in Tashkent with a visual colorimeter, and at the Crimean Observatory by means of a study of the spectra showed these shades to be merely an illusion. In reality, the seas are also reddish but their colour is not so saturated as that of the continents.

Equally valuable results are yielded by the method of radiometry for measuring the temperature in different parts of the planet. This promotes a study of the Martian climate.

In 1956, a new method of photography closely approaching television in principle, was extensively used for the first time in studying Mars. The small image of the disc of the planet obtained with the telescope is enlarged by an electron-optical transformer and this enlarged image is then printed on the photographic plate. This method makes it possible to combine distinctness of the magnified image and great intensity.

The compilation and analysis of astronomic observations is a long and laborious process. Years will pass before the whole of the data obtained is published, discussed by scientists and used for drawing any conclusions about the nature of Mars. Some interesting results, however, can already be told.

One of the chief forms of observation of Mars in favourable opposition, used last year as well as on preceding occasions, was regular photography of the planet with great magnification and in different parts of the spectrum several times a night. By taking one photograph after another in the course of many hours during the night, we have the opportunity of both watching the globe of the planet, revolving on its axis and revealing ever new parts of its surface to us, and observing the gradual changes on its surface: the movement of the clouds, the appearance of fogs in some places and their disappearance in others. A comparison of these photographs for a number of days enables us to see the slow changes taking place on the surface and in the atmosphere of Mars. Thus, by regularly photographing this remote planet from the Earth we do the work of a weather bureau for it, as it were.

WHAT CAUSES THE TURBULENCE OF THE ATMOSPHERE

By *N. V. Kolobkov*,
Meteorologist

For the last two years the atmosphere of our planet has been in an extremely turbulent state. Severe storms swept the oceans and seas. Great waves of exceptional height burst dams and flooded cities and villages in Western Europe. Hurricanes felled age-old trees. Exceptionally heavy rainstorms caused rivers to overflow, and floods carried away human lives.

At the same time, the weather was extremely changeable. The winter of 1955-1956 was unusually cold both in Western and Eastern Europe. In June the whole of Europe was swept by a heat wave, the maximum temperature rising to record figures for the past 75 years. Then the heat gave way to cold weather and in the European part of the U.S.S.R. July and August sooner resembled autumn than summer months. And indeed autumn set in much earlier than usual.

What caused all this? Has the climate on the Earth changed?

The works of many researchers, for instance, Bogolepov, Voeikov, Julius Hann, W. Köppen show that for two thousand years past the climate has not changed. But it undergoes periodical perturbations every 50 or 100 years.

Climatical perturbations are connected with processes occurring on the Sun, or as we usually say, with solar activity. All the atmospheric processes on the Earth depend upon the Sun.

The Sun is a "physically variable star" like many of the other stars of our Galaxy. Variations of solar radiation (in the ultra-violet end of the spectrum) are connected with Sun spots—terrific whirlwinds resembling terrestrial cyclones, only of much greater strength and scope: Sun spots of five to six times the diameter of the Earth have been observed.

Sometimes, flashes of dazzling brightness occur on the Sun, i. e., a sudden increase of the radiance (in ultra-violet and visible rays) of some parts of its visible surface.

During the time of these flashes, there appear on the Sun active sections, focuses as it were, which emit corpuscles—minute electrically-charged particles. These fly through interplanetary space at a velocity of about 1,500 kilometres per second and take a little over 24 hours to cover the distance from the Sun to the Earth. The effect of corpuscular radiation makes itself felt in fluctuations of the magnetic needle of the compass, in serious disturbances of the work of the telegraph and radio, in the phenomenon of the *aurora borealis*.

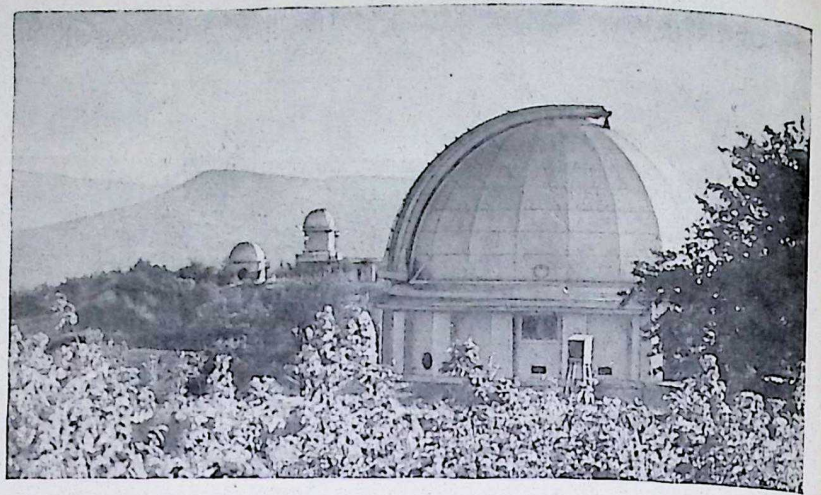
As the Sun turns the spots pass to the other side of its disc, to reappear after a fortnight has elapsed, when they again influence the state of the terrestrial atmosphere. Besides, all phenomena connected with solar activity occur in a definite rhythm. In the course of four or five years solar activity reaches its maximum and then, in the course of six or seven years, it abates to the minimum. Every 11 years the whole cycle begins all over again. The secular cycle is divisible into periods of 11 years.

In the years of heightened solar activity the circulation of the masses of the air forming the terrestrial atmosphere is greatly increased. The contrasts between the moving air masses grow and on their borders arise still more powerful cyclones.

The short flashes of solar activity also leave their mark on our atmosphere.

Thus, on February 23, 1956, a tremendous flash occurred on the Sun in the area of a large group of sun spots. This caused intensified bombardment of our atmosphere with cosmic rays and increased the stream of ultra-violet rays. Wireless communications were interrupted over the whole of Asia and a part of Australia; neither the international telephone nor telegraph worked there on that day.

The flash on the Sun also caused meteorological catastrophes. The sharp changes of the weather, however, set in with a certain delay as the masses of the air are fairly inert. On March 1, 1956, a hurricane causing a flood swept over the large Brazilian port of Santos.



The Crimean Astrophysical Observatory of the U.S.S.R. Academy of Sciences

For researches of this kind of especially great interest are photographs taken in the rays of different parts of the spectrum: violet, blue, green, red, and also the ultra-violet and infra-red rays that are invisible to the eye.

As we know, the atmosphere consisting of pure gases, lets through red and yellow rays but intensively scatters blue, violet and, particularly, ultra-violet rays. For instance, on the Earth, distant parts of the landscape seen on a clear day appear to be wrapped in a bluish haze. If we photograph this panorama in ordinary "photographic" rays, i.e., in the rays of the blue-violet end of the spectrum, distant objects will not come out on the photograph as they are obscured by the bright light of the blue, aerial haze. If, however, we use a yellow light-filter and a panchromatic film when taking photographs in yellow and red (and, particularly, infra-red) rays, the haziness of the air will exercise a much smaller effect and distant parts of the landscape will come out quite clearly on the photo.

The same relates to Mars. On photographs of this planet taken through a red-glass light-filter, the details of the surface—all the "seas", "bays", "oases"—come out very clearly because the Martian atmosphere is usually very transparent to red rays. On photographs taken in violet rays, on the contrary, the objects of the surface hidden in the blue radiance of the atmospheric haze are quite invisible. On the other hand, such photographs show large changeable light patches. These peculiar "violet clouds" are the places where the blue and violet rays are dispersed with particular intensity by the atmosphere which retains its great transparency to yellow and red rays. According to the theory of the scattering of light, elaborated by the well-known British physicist Rayleigh, however, the property of intensively scattering violet rays is possessed by very small particles, smaller than the length of a light wave. On Mars, these are probably tiny ice crystals formed in the atmosphere during the severe frost of the winters

and the nights (for on Mars the nights are always freezingly cold even in the zone of the equator). On the other hand, it is possible that these are specks of frozen carbon dioxide.

All of this was observed last year, too. But the "violet clouds," so usual during past oppositions, practically failed to appear this time. Apparently, those layers of the Martian atmosphere in which the particles scattering violet rays are concentrated remained undisturbed, no dimness or condensation appearing in them.

On the other hand, quite unusual activity of the atmosphere was displayed in the intensive formation of yellowish fogs. The appearance of single small clouds, white or yellow in colour, had sometimes been noticed on Mars previously. It had also happened that a yellowish haze obscured certain regions of the planet for a short time. On the whole, however, this occurred but rarely, the exceptional transparency and clearness of the atmosphere of Mars being considered a characteristic feature.

This was not the case in 1956. The appearance of yellow clouds and haze in different parts of the planet began to be reported from the very beginning of the observation period. In August there were days on which the visibility of the seas dropped greatly owing to turbidity of the Martian atmosphere. After the twentieth day of that month, however, the gaseous envelope of the planet cleared and the formations on the surface became clearly visible down to the minutest details. But in September a period of dense yellow fogs set in, the visibility of the "seas" gradually decreased and in the second half of the month they became practically indistinguishable. Remarkable is that in these places the disc of the planet appeared to be of the same colour as the general background of the "continents." It follows, therefore, that the "haze" which hid the details of the surface was of the same colour as the desert spaces on the surface of the planet. What, then, did it consist of?

This is an extremely difficult question to answer. Obviously, the clouds which we are accustomed to on the Earth and which consist either of drops of condensed water or of ice crystals cannot have such a colour. Many researchers working on this problem are inclined to think that in this case we are dealing with clouds of reddish dust raised by the winds that blow in the Martian atmosphere. This, however, is merely a hypothesis as yet.

Another hypothesis is the original idea expressed by Professor N. A. Kozyrev, scientific worker of the Crimean Observatory. After a study of the photographs of Mars obtained with the 50-inch reflector of the Crimean observatory, he drew the conclusion that the reddish colouring of the disc of Mars is not due to the colouring of the surface of the planet, which may be whitish, but to the atmosphere. The latter possesses the property of absorbing (and not scattering as was formerly thought) the rays of the violet end of the spectrum. If this is so, it acts analogously to an orange-glass light-filter and the really whitish surface of Mars, seen through it, looks yellow or reddish.

Terrific rain-storms occurred in Australia; in Sydney thousands of families were forced to abandon their homes. Between February 27 and March 2 there were heavy snow-falls in Korea, unheard-of in the past forty years; under the weight of the snow which reached a depth of two to four yards the peasants' cottages collapsed. In Western Europe the spring was so turbulent that the high water of the rivers turned into floods, in some places taking the form of a natural calamity.

On March 9 the region of the Sun, in which the flash had occurred, again appeared on the visible part of the solar disc. Under its influence, the atmosphere again began to heave by the middle of March. Violent storms accompanied by heavy snowfalls took place twice on the Atlantic coast of the U.S.A. Air and automobile transport services were interrupted in New York and its vicinity. Several ocean steamers were cast ashore. In the south of Italy the coming of spring was delayed and unusually cold weather set in. In the Abruzzi department snow fell for several days, 400 alpine villages were cut off, traffic was stopped on many roads.

How does the ultra-violet and corpuscular radiation exercise its effect on our atmosphere?

The effect of solar activity begins to make itself felt in the upper layers of the atmosphere and then gradually descends. For instance, on October 24, 1956, at the *Mirny* Geophysical Observatory in the Antarctic, a radio-sonde registered a temperature of 73°C. below zero at an altitude of 30 km, and on October 26, at the same altitude, it was only 14° below zero. A rise in temperature of 59 degrees in two days!

Although at great altitudes the atmosphere is extremely rarefied, such an influx of warm air causes the pressure to rise (an anti-cyclone at high altitudes), with the result that the air recedes from this high-pressure centre to the periphery. This causes the pressure to drop throughout the atmospheric column, down to the Earth. A cyclone, passing through the lower layers of the atmosphere at this time, will be intensified, while an anti-cyclone will be weakened. Thus, on August 23 and 24, 1956, the atmospheric pressure in Northern Europe dropped

by 10 millibars. This caused a sharp change in the weather practically throughout the whole of Europe and was particularly felt in the central and northern regions of the European part of the U.S.S.R.

Why were just the northern areas so "sun-sensitive?" The Earth is a huge magnet. It turns the path of the flying charged particles and most of them reach the terrestrial atmosphere precisely at high latitudes.

Opinions are sometimes expressed that the changes in the weather are, allegedly, connected with the tests of atomic and hydrogen bombs. That is not so. The energy of the atmospheric processes is colossal, suffice it to say that to keep a moderate or a fresh gale blowing requires an energy equal to the explosion blast of hundreds of hydrogen bombs. Only solar activity can control the atmospheric processes on a planetary scale.

How can data on solar activity be used for long-range weather forecasts?

As solar activity is at its height at present, sharp changes of weather are to be expected for the next year or two.

The researches of G. Y. Wangerheim and A. A. Girs (at the Lenin-grad Arctic Institute) have established three forms of atmospheric circulation which may change from one season to the other. The first of these is the circulation of the masses of the air primarily from the west to the east in the northern hemisphere; the second is the opposite, when the air masses are chiefly carried from the east to the west; and the third, when the masses of the air move from the north to the south and vice-versa. All three types of circulation are accompanied by characteristic changes in the weather.

When solar activity increases, its influence first makes itself felt on the weather in the Pacific Ocean, where the third type of circulation sets in. In two or three days time it spreads to North America, after six or seven days to the Atlantic Ocean, and after eight or ten days to the whole of Europe. This process can be watched on the weather maps and a forecast can be made for eight or ten days ahead. By watching and studying the weather changes in the course of a season, a forecast can be made for one or two months or more.

Absolutely unprecedented things were seen when observing the polar cap. That it really consists of frozen water is borne out by the annual diminution of this cap with the beginning of the warm season and its reappearance with the return of winter. The process of the consecutive disintegration of the white substance was well observed in 1956. During the period of opposition, the south polar region of the planet, where it was then spring, was turned towards the Earth and the Sun. Under the action of the sun-rays, the white cap rapidly disintegrated and its boundary receded to the pole, sometimes leaving small white spots which remained for some time amidst the landscape freed from the snow, and then also disappeared. According to measurements made at Stalingrad in the middle of August, the diameter of the polar cap was about 1,000 kilometres and in the second half of September it was only 450 kilometres. From this it follows that the boundary of the white region receded towards the pole at an average speed of some eight kilometres a day.

The gradual diminution of the polar cap was nothing unusual. New and unexpected was its sudden disappearance for two whole weeks. During the night of August 28-29, the cap was visible as usual. On the following night, it grew dim. And by September 1 no traces of it were left. In the following nights in the place where the cap had been, small dim white spots were noticed from time to time. And only beginning with September 16 did the cap again become visible.

What had happened? Different surmises can be made on this subject. For instance, one may imagine that during the last days of August a warm spell suddenly set in at the south polar region of Mars and the whole of the snow-cap melted, while in the middle of September it turned again and snow fell. More likely, however, is that the snow cover continued to exist but was hidden from us for a time by the above-mentioned yellow fogs. The following fact points to precisely this explanation: as we have already said, in the course of August the white region near the pole melted and its diameter decreased accordingly. When the cap reappeared in September, its dimensions were just what they should have been if during the two odd weeks of invisibility its disintegration had continued at the previous rate.

Among other extraordinary phenomena on Mars we must include the rapid colour changes of certain parts of its surface. Thus, on August 23, 1956, the regions which on the maps and globes of Mars are called *Argyre* and *Noahis* were considerably brighter than usual, as all the observatories of the Soviet Union were informed in a special telegram by N. P. Barabashiev, member of the Academy of Sciences of the Ukrainian S.S.R. In the following days, these regions continued to grow lighter and on August 29 they were just as bright as the polar cap. Subsequently, this colour anomaly disappeared.

How is this extraordinary phenomenon to be explained? It is quite possible that in the given districts of Mars a cold spell set in and snow fell or a white cover of hoarfrost appeared on the surface. Equally probable, however, is that the light colour was due to white fogs which spread through the Martian atmosphere over the given localities.

Thus, the special feature of the 1956 opposition is that swift and sharp changes occurred on the surface of Mars which had not been noticed during previous opposition periods. Then why was the atmosphere of Mars so changeable just this time?

Some scientists hold that this may be due to the processes on the surface of the Sun. In 1956, an exceptionally large number of spots were noticed on the Sun. They reached huge dimensions and sometimes changed rapidly. We know that the areas of these spots are regions from which streams of electrically charged particles, known as corpuscles, are ejected into space. On reaching the Earth, these corpuscular streams cause different phenomena in our atmosphere; for instance, the flashes of the *aurora borealis*. The emission of corpuscles reaches Mars also. It is quite possible that precisely their abundance last year was the cause of those stormy processes in the Martian atmosphere which were witnessed by the astronomers of different countries.

But these are only the first steps in making weather forecasts by watching solar activity. The practical life of our days already requires long-range scientific forecasts of many phenomena occurring not only in the lower zone, in the "weather laboratory"—the troposphere—but also in the other layers—the ionosphere and the stratosphere. The forthcoming International Geophysical Year will unite the efforts of scientists of many countries; the results of their work will throw light on different aspects of the problem of the Sun-and-the-Earth, and will make such forecasts possible in the near future.

CARLO GOLDONI

Brimming with *joie de vivre* and the folk spirit, and reflecting the progressive ideas of his day, the comedies of Carlo Goldoni have been running in the theatres of the world for more than two centuries with invariable success. It is for this reason that the 250th anniversary of Goldoni's birth has been marked all over the globe on the recommendation of the World Peace Council.

Goldoni's work first found its way to the Russian stage during the dramatist's lifetime. Ever since his *La Locandiera* was produced in St. Petersburg, our actors and directors have never parted with his plays.

Many famous Russian actors, such as Sosnitsky, Savina, Davydov, Komissarzhevskaya, and our contemporaries, Yelanskaya, Livanov, Yanshin, Maretskaya, Mordvinov and many others, appeared in Goldoni's plays. His comedies have also been rendered by Armenian, Georgian, Kazakh, Kirghizian, Latvian, Tajik and Estonian theatres. Among his works staged in Soviet theatres are *La Locandiera*, *Il Servitore di due padroni*, *i Rusteghi*, *Le Baruffe*

chiozotte, *Un curioso accidente*, *Il Ventaglio*, *Il Matrimonio per concorso* and others. In 1956 alone, 36 Soviet theatres staged eight of Goldoni's comedies.

The most popular of these with Soviet audiences is *La Locandiera*, which has been translated into the Russian language many times. The Moscow Art Theatre staged this comedy three times—in 1898, 1914 and 1933. Stanislavsky, Meyerhold and Knipper-Chekhova took part in its first production in Russia. Antonio Spadavecchia, the Soviet composer, has based his opera, *The Mistress of the Hotel*, on *La Locandiera*, and Sergei Vassilenko has written his ballet, *Mirandolina*, after the same comedy. Mikhail Chulaki has also composed a ballet after Goldoni's *Il Servitore di due padroni*, which he has called *The False Bridegroom*. These productions are running with great success in the musical theatres of the Soviet Union. Special soirées, performances and broadcasts over the radio and television have been arranged to mark the anniversary of Goldoni's birth.

APPLIED ARTS IN THE RUSSIAN FEDERATION

The photographs on the plate show some of the objects on view at the Exhibition of Applied Folk and Decorative Arts of the Russian Federation recently held in Moscow.

The exhibition included tea and dinner sets, vases, jugs and figurines manufactured in the porcelain factories of Leningrad, Dmitrov, and Dulevo; glass and crystal wares produced by the Gus plant, one of the oldest in the country, and other enterprises; many types of fabrics manufactured in the mills of Moscow and other towns, as well as the work of students of industrial art schools.

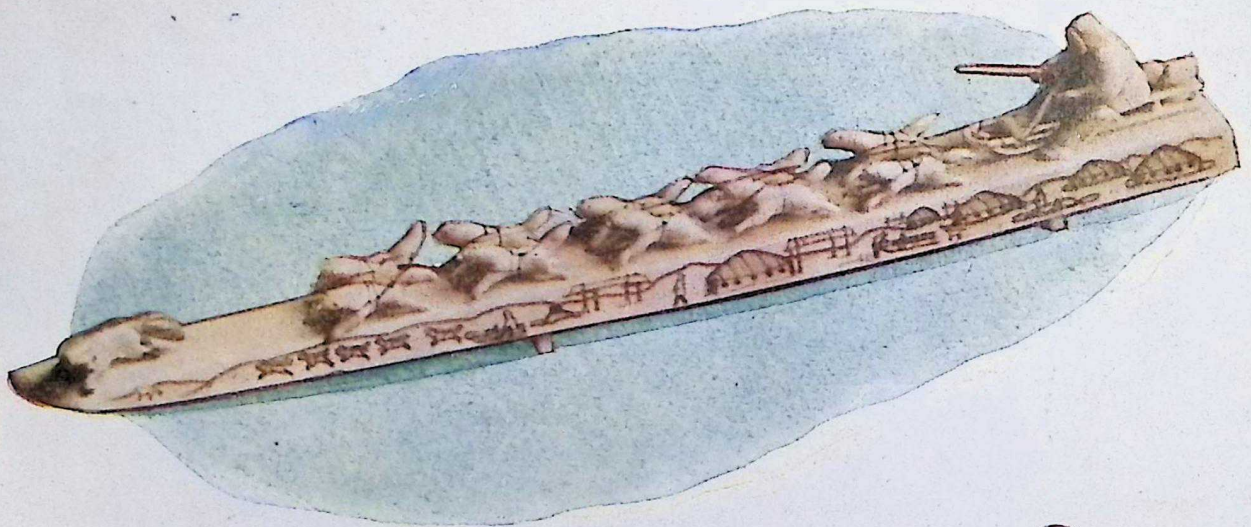
Of particular interest were the items put out by handicrafts shops, many of which have a long history. Widely known are the lacquer painting done on *papier*

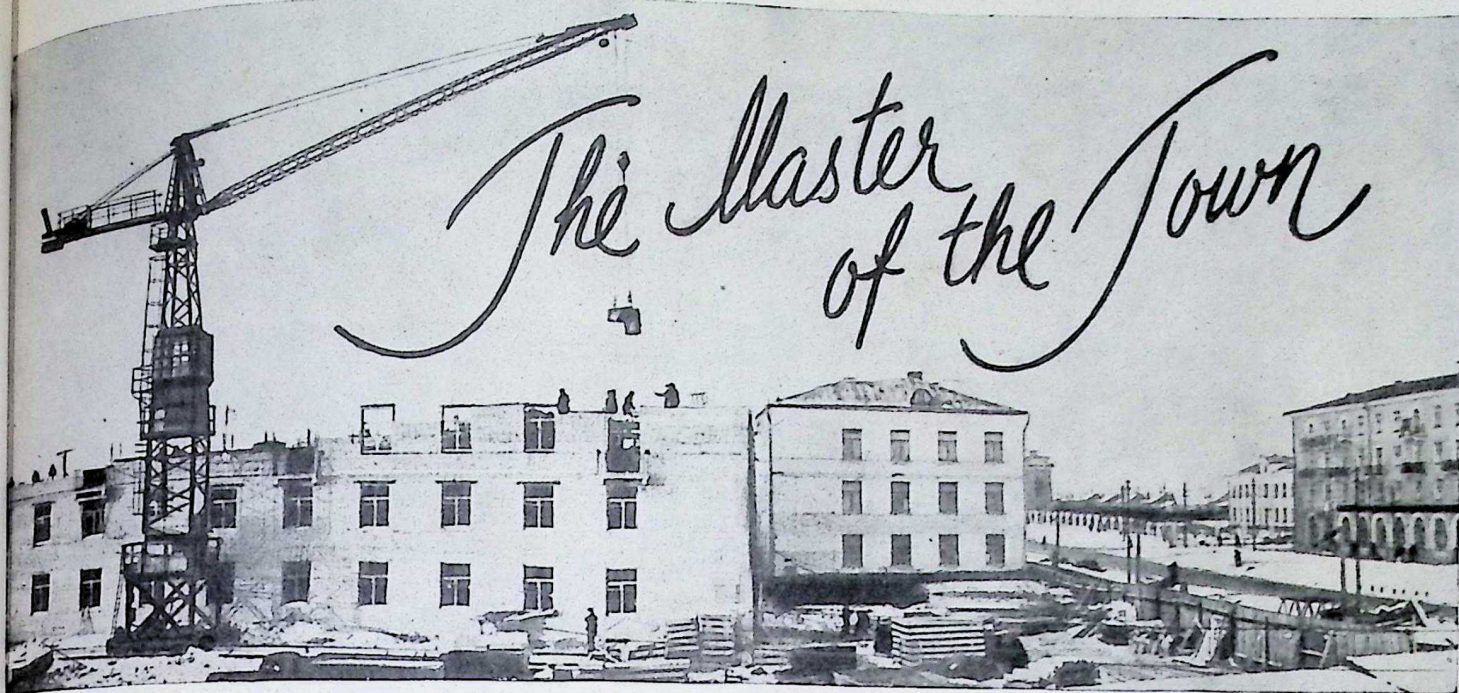
mâché in the village of Palekh; the vividly coloured wood-carvings—caskets, vases and dishes made by the Khokhloma masters; the lovely Vologda lace; the amusing *matryoshkas* and dolls made by the craftsmen of the village of Dymkovo, Kirov Region; the carvings on walrus tusks brought from far-away Chukotka; the wooden figures of animals fashioned by members of a Bogorodsk artel in the Moscow Region; the objects of nielloed silver, dainty in form and ornament: wine vessels, goblets, glassholders and brooches produced by clever hands in the Daghestan village of Kubachi.

In these and many other works of the craftsmen we can sense the beauty, the originality and joy of life so distinctive of folk art.

*Applied Arts
in the Russian
Federation*







By *Anatoly Semyonov*

The town of Tushino began to appear on maps quite recently. In the old days this was just a small village in the environs of Moscow. In a small guide-book entitled *Places of Historical Interest in the Moscow Region* we read: "Tushino figures in the history of our country, in the history of its struggle against foreign invaders." It was here, at the point where the river Skhodnya merges with the Moskva, that the False Dimitry II, afterwards nicknamed the "Tushino Thief," pitched a camp at the time of the Polish-Swedish intervention, at the beginning of the seventeenth century. Later the Polish Prince Wladislaw, also a pretender to the Moscow throne, camped here with his troops.

Up to the time of the October Revolution, Tushino remained an ordinary village, surrounded by centuries-old woods and noisome swamps. Even at the end of the 'twenties and the beginning of the 'thirties people went hunting there for hare and duck.

It was the builders of the Moskva-Volga Canal who frightened off the game. What had been swamps became the vast Khimki Reservoir, while the small river Khimka became a navigable canal, a traffic lane for double-decker passenger boats and self-propelled barges loaded with foodstuffs, fuel and build-

ing materials. To Tushino itself one may well apply the words of the poet Vladimir Mayakovsky:

A town
rising
before our eyes.

New streets appeared, with schools, shops, and various educational and recreation establishments. Industrial enterprises arose one after another. The village was officially made a town of district jurisdiction.

The town continued to grow daily and hourly. Parallel with new industrial establishments, there appeared whole blocks of four- and five-storey houses; trams and buses began to course the streets. In December 1944, under a government decision Tushino became a town of regional jurisdiction.

"Yes, the town has grown," Nikolai Madzhugin, Chairman of the Executive Committee of the Town Soviet, told me. "The place where the Town Soviet now stands was only recently a patch of woodland, where local people gathered mushrooms. Now this is Svoboda Street, one of the finest streets of the town."

Madzhugin paused for a moment and then added:



M. A. Medvedeva, Head of the Finance Department of the Tushino Town Soviet, is making her report on 1957 town budget at a meeting of the Executive Committee

"And yet, a great deal, a very great deal still has to be done by the Town Soviet before our Tushino becomes what we all want it to be."

Who are the members of the Town Soviet elected two years ago? Who are the people's elected representatives? All of them are ordinary Soviet men and women—workers at the town's enterprises, doctors and teachers, engineers and technicians, leaders of the Party, local government and economic organizations of the town.

Everyone in Tushino, young and old, knows the tool-maker, Yevgeny Sergeyev, who is on the Town Soviet for the ninth year running. A café-restaurant and a big shop have been opened in the town at his insistence. Sergeyev is in close contact with his constituents: he often drops in to see them, to find out how they are getting on, and whether they need any help.

On one occasion the people at No. 5, Tsiolkovsky Street complained to him that the repairs in their house were taking too long. Sergeyev immediately took steps to speed up the job. Afterwards he called several times to check how the work was progressing and helped to set right certain shortcomings.

Another member of the Town Soviet whom people speak of very highly is Zinaida Ivanova, the directress of a public library. She enjoys general respect because she always

takes problems of her constituents close to heart. At the same time she does a great deal of work at the library, where she frequently arranges various literary meetings and lectures.

The members of the Town Soviet report regularly to their constituents. The instructions of the electorate to the deputies at the time of the last election ran to about forty concrete points. Nearly all of these wishes have now been carried out: in the Komsomolsky settlement there is a new school, the maternity home now has a separate building in the town, the workers of the hosiery factory have a fine club-house, a tram-line is being completed in the settlement of Zakharkovo, and so on.

All the threads of economic and cultural life in Tushino converge in the Town Soviet, organ of state power. The town authorities have to deal with a wide range of problems. These include building and repairing houses, supervising the local industries and trade, running the health service and educating children.

The Soviet meets in full session once a month. At these meetings the members discuss and settle major questions concerning the town economy and the satisfaction of the economic and cultural requirements of the population. In the course of their business-like discussions the members often criticize faults in the work of their Executive

Committee and point out how these can be remedied.

At the end of 1955, for instance, the Town Soviet turned its attention to the local industries. These include a haberdashery factory, a hardware works, a factory of sports gear, a co-operative of applied arts, a thermometer factory, and several shops repairing footwear, clothing, furniture and other household goods.

The problem confronting the Town Soviet was how to improve the work of these enterprises, how to increase the variety of the goods manufactured by them, how to raise quality standards and reduce production costs. The results of the business-like consideration of these problems in the Town Soviet were not slow in making themselves felt: the local industries considerably increased production and made a net profit of 21 million roubles in one year. Part of this profit enabled the town to build a five-storey block of flats.

Other meetings of the Town Soviet discuss no less important matters: the town's economic plan, its budget, ways of improving trade, the role of the schools in bringing up the children, summer holiday facilities, and many others.

The members prepare thoroughly for every meeting, studying the problems to be discussed, consulting experts, and finding out the views of their constituents on these problems. This enables them to speak with the full backing of their constituents, to speak for the people. That accounts for the great authority of the Soviet's decisions, which are binding on all organizations and on all local officials and managers of enterprises.

But no matter how sound and correct a decision may be, it is not enough just to pass it—it is necessary to see that this decision is carried out. This is the job of the Town Soviet's permanent commissions. In Tushino there are eight such commissions: on housing and public utilities, town improvement work, health service, public education, trade, etc. The activities of these commissions deserve special mention.

The town is engaged in extensive house-building and other construction. There is hardly a street where something or other is not being built—either a school, or a club, or a kindergarten, but in most cases it is apartment houses. The rate of construction is constantly increasing. Here are a few figures: the new houses built under the Fourth Five-Year Plan

totalled 32,000 square metres (344,500 square feet); the figure for the Fifth Five-Year Plan exceeded 100,000 square metres (1,076,000 square feet), while during just the first year of the present Sixth Five-Year Plan new houses already total about 26,000 square metres (280,000 square feet). This rate will continue to increase.

Svoboda Street, Vokzalnaya Street, Skhodnya Street and others are being lined with big blocks of flats. A joke current among the people of Tushino is that they are not able to keep up with the builders and find new names for streets appearing in the town.

Nevertheless there are still not enough homes, and housing continues to be a problem. The members of the Town Soviet who are on the Housing Commission often discuss ways of speeding up construction.

"We found the solution to our problem," Commission Chairman S. A. Kachanov told me, "in the decision of the Central Committee of the Communist Party on improving building work. I mean, as you may have guessed, the extensive use of precast reinforced concrete in building."

It used to take a couple of years to build a block of flats; now the job is done in eight to ten months. A house of 24 apartments on Skhodnya Street was built in seven and a half months. A secondary school was built last year by express methods with the use of precast reinforced concrete: the foundation was laid in April, and in autumn the new building was already ringing with the voices of its 800 pupils.

However, the structural reinforced concrete components had to be brought in from afar, which is both expensive and inconvenient. The permanent Housing Commission therefore raised the question of making them on the spot. The idea was adopted, and a local enterprise will this year turn out several thousand cubic feet of precast reinforced concrete. A bigger works is nearing completion, which will manufacture 25,000 cubic metres (883,000 cubic feet) of reinforced concrete a year.

Officials of the local Planning Commission told me that they had recently reviewed the house-building programme in Tushino. They found that the manufacture of reinforced concrete parts on the spot opened up possibilities of considerably exceeding the housing programme drawn up earlier.

Asked how much it was intended to build, Commission Chairman A. E. Savkin said the target was 350,000 square metres (3,767,000 square feet) of floor space. Over 60,000 square metres (645,800 square feet) would be made ready for occupancy this year, which was double the 1956 figure.

The people of Tushino are very fond of their town and express their local patriotism not only in words. Much has been accomplished by their own hands.

For a long time the yard of one of the new houses on Skhodnya Street, No. 19, remained cluttered up with stones and other rubble. One evening last May the housewives got together to talk about the children. Someone remarked: "What a pity they have nowhere to play, because that yard is in such a state."

"Well, who's to blame?" retorted another, M. V. Kuzmina. "Let's all get busy and clear the yard and plant some trees and flowers. The children will have somewhere to play and we grown-ups will have a nice place to come out to for some fresh air."

The first Sunday ten people came out to work in the yard. This was not so many, but they accomplished quite a bit: they cleared the yard, buried all the refuse, and levelled the ground. More people joined in the work on the following Sundays. Soon everything began to look different: flower beds were laid out in front of the house and trees appeared in the yard.

On Zavodskaya Street and Zheleznodorozhnaya Street one of the house committees last summer got 500 trees planted in addition to improving the road and putting up about 350 yards of picket fences.

There are scores of these committees in Tushino and they are a great help to the Town Soviet in its activities.

At the Executive Committee of the Town Soviet I picked up a few figures illustrating what has been done in improving the town.

The most noteworthy figures are these two: 17 million roubles and 38 million roubles. This is the money invested in town improvements under the fourth and fifth five-year

plans respectively. What was this money used for?

Three hundred and eighty-four thousand square metres (4,133,000 square feet) of roads and 136,000 square metres (1,464,000 square feet) of sidewalks were paved. One hundred and fifty acres of parks and gardens were laid out, and over 150,000 trees and many bushes were planted along streets and boulevards. Ten miles of water mains and six miles of sewage pipes were laid. A gas pipeline is being completed.

These figures mean a great deal to the people of Tushino, who still remember the not so distant past when one needed high rubber boots to wade through the centre of the town in spring or autumn. Now buses, taxis and lorries speed along the smooth asphalt streets. Many people have bought cars of their own. Last year alone the number of private cars in Tushino increased by 360.

Still, the Chairman of the Executive Committee is not inclined to overestimate the significance of these figures.

"Yes, of course," he says, "we've accomplished quite a bit, but requirements are growing too and we're not always keeping up with them."

Yes, there are still rather drab streets and yards in the town, there is not enough greenery either. The people want to have a theatre of their own, a club-house for the children, and many other things.

And the day is not far distant when Tushino will have this. A big Palace of Culture will appear in the centre of the town as part of the current Five-Year Plan. Two cinemas will be opened, four libraries, and two workers' clubs. Five new schools, including a music school, will be added to the fourteen which Tushino already has. This year alone about 5,000 flats will be supplied with gas. Nor has the Town Soviet forgotten its smallest citizens: for them there will be 10 new nurseries and 12 kindergartens.

The people of Tushino are quite confident that all these plans will be realized. They know this because their own Town Soviet is the master of the town.



The BALLET "SPARTACUS" on the Leningrad Stage

By Naum Milin

The intervals in a ballet, usually long and always rather tedious, this time seem too short. Here and there animated disputes arise. No one is neutral, and practically none of the views expressed are half-hearted.

"It's not really a ballet at all. It has broken with classical ballet," say the zealous guardians of traditions.

"It is something new in choreography! Good for Yakobson, he's fluttered their dove-cots with a vengeance!" say the opponents of the other trend hotly.

"Listen, my dear, how can you call it innovation?" a middle-aged man, trying to preserve his composure, is saying to a young girl. "It's all been there before. We've seen it all in the earlier productions of Fokine. Don't you remember?"

"No, I do not. But I do like it," the girl says emphatically.

"Oh dear, we've seen it all before in Fokine," says the balletomane, addressing another group of listeners.

These dialogues are not invented. Somewhat toned down, perhaps. In one form or another the disputes over the *Spartacus* performance at the Kirov Opera and Ballet Theatre in Leningrad that began immediately after the first night are continuing in the debates among spectators and professionals and on the pages of newspapers. Such discussions are perfectly reasonable; they always arise when something new makes its appearance on the stage.

In December 1955 it became known that the Kirov Theatre had started work on *Spartacus*. This was interesting news: the famous ballet

company had turned its attention to one of the finest and most majestic episodes in the history of mankind, placing the heroic and realistic image of Spartacus in the centre of the libretto.

The problem of creating a heroic male character had always been of the deepest interest to Soviet ballet-masters. In S. Prokofyev's *Romeo and Juliet* and R. Gliere's *Bronze Horseman* the attempt to create a lyrical-dramatic male part was realized. In F. Yarullin's *Shuraleh*, A. Balanchivadze's *Heart of the Mountains* and V. Solovyov-Sedoy's *Taras Bulba* certain features of a heroic character had been found. But the present task was one of still greater interest and significance: to recreate an image taken from real life, an image that would come up to our idea of the legendary fighter for liberty, an image which is so dear to all of us. The childish desire to imitate Spartacus, to resemble him grows into an ardent affection in the youth, and later into a matured feeling of admiration for this giant of ancient history, who, as Lenin said, was one of the most outstanding heroes of one of the greatest slave rebellions.

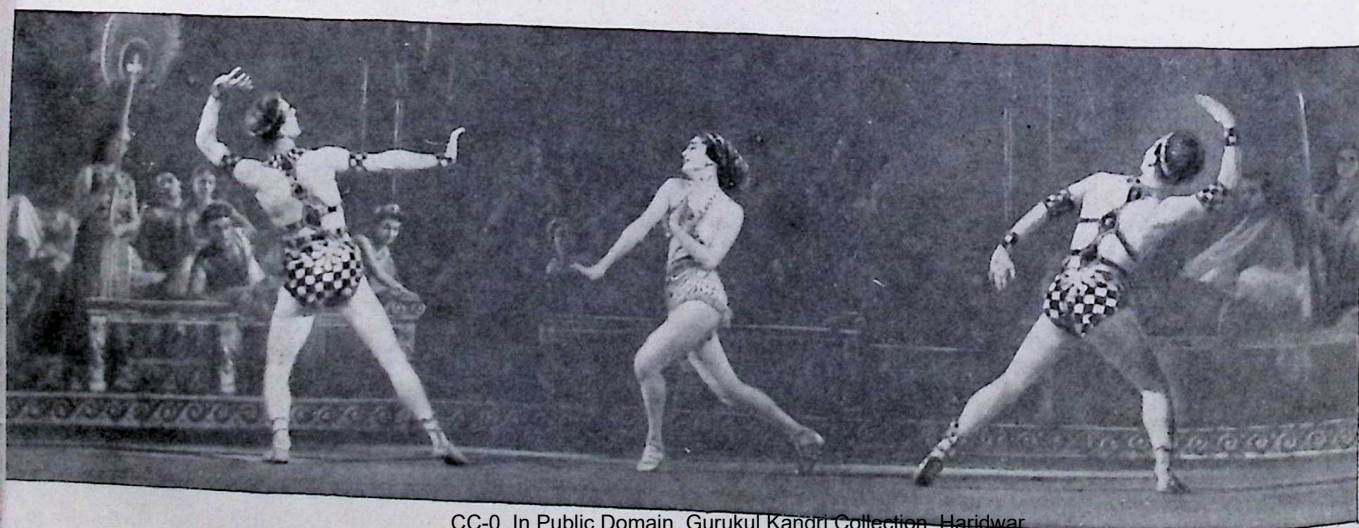
Would the theatre be able to give a truthful presentation of the thrilling story of Spartacus and Rome? That was the question agitating the minds of all who love the wonderful art of the ballet. Expectations were not disappointed; the Leningrad theatre achieved its aim of creating an interesting, talented performance which has given rise to creative discussions.

This does not imply, however, that the spectacle is devoid of shortcomings and lapses, or that we should not like to see a still more vivid

The "Triumph
of Rome" scene



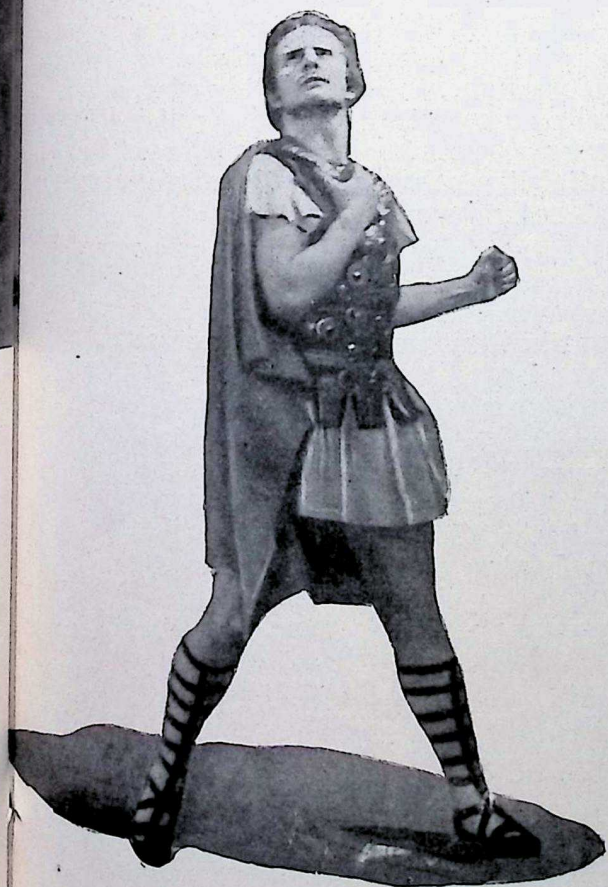
The Etruscan
dance





Gladiatorial combat

Spartacus—Askold Makarov



Egina—Alla Shelest; Harmodius—Svyatoslav Kuznetsov





choreographic expression of Spartacus, one more profoundly elaborated in point of psychology. But the shortcomings and lapses do not, however, nor can they, affect our attitude to the performance.

There can be no limit to the improvement of even a perfect scenic production. And *Spartacus* is an experiment, a search, an attempt to find new choreographic means of expression to bring to life a remote epoch of antiquity.

Neither Nikolai Volkov, the author of the libretto, nor the composer, Aram Khachaturyan, had recourse to the well-known novel on that subject by Giovagnoli. It was the true story of Spartacus' life as told by Plutarch that was their source. The scenes showing the conspiracy of the gladiators coming to a climax alternate, and are closely interwoven, with pictures of the life of patrician Rome fighting fiercely for ascendancy. We see the conspiracy gradually growing into an uprising of the slaves, and the death of Spartacus who by it consolidates the eternal ideal of the freedom of man.

The music of the outstanding Soviet composer, Aram Khachaturyan, gave birth to a new choreographic form, new means of expression. What strikes one in the score is the majesty of the whole thing, the passionate tone of the various characteristics, the brilliancy of the imagery. It is many-planed and charged with rich psychological content.

All the way through you hear in the music the heroic themes of Spartacus and the gladiators, and the clanging of chains being rent asunder. They also make themselves heard in the theme characterizing the Roman patricians and the courtesan Eгина—a theme that lulls the senses, languishing, voluptuous; they force their way through the musical image of the Roman general Crassus. And with it all, Khachaturyan's music is, as usual, imbued with colour and a festal elation peculiarly its own. The leitmotifs of Spartacus, his wife Phrygia, Eгина, the image of Rome intertwine and are developed as if waging tense, passionate strife among themselves, depicting in vivid imagery the portraits of the principal characters. Spartacus is shown not only as a noble and supremely valiant warrior and wise general, but also as an affectionate husband, a sensitive, large-hearted man.

The music of the ballet, spirited and genuinely choreographic, expressive and melodious,

offered great opportunities for the creation of a heroic performance.

The work of a ballet producer is hardly comparable with any other kind of constructive effort. The director has his immutable text, the conductor has his score. With the ballet-master things are different.

The ballet-master is co-author of the production. Interpreting the music, and guided by the libretto, he "composes" the choreographic pattern, he composes the performance.

Leonid Yakobson, whose intuition sounds the inmost depths of a musical work, has in this ballet remained faithful to himself. Following the conception of the composer, he created his own presentation, finding choreographic expression for the musical images created by Khachaturyan.

Yakobson rejected the classical school of dancing in those of its forms that have become customary in the Russian ballets created in the past by the ballet-masters Marius Petipa and Lev Ivanov. He has produced a different style and a different choreographic language based on music and on the conception of the life of the antique peoples formed from a study of Homer and Plutarch, Praxiteles and Phidias.

Bas-reliefs appear on the stage throughout the performance, at moments of greatest tension: the oath of the gladiators, the death of a slave, the fight between Spartacus and the Crassus legions, the death of Spartacus. The bas-reliefs involuntarily fix the attention of the spectator on what is of most importance. Of a memorial life is born, and life creates a memorial to the heroes.

It is bas-reliefs that determine, to a considerable extent, the choreographic style of the performance which has so much in common with ancient sculpture and vase decorations. Stop the dance at any moment, and you have before your eyes a perfect sculptural group.

There is originality of conception in the battle scenes. There are many of them in the ballet; they even appear to be too numerous at times. In the "Circus" scene the gladiators are shown fighting among themselves. Ten Phrygians pitted against ten Samnites. A life-and-death struggle. It is obviously impossible to follow simultaneously the fighting of twenty men, and here the ballet-master has recourse to a polyphonic structure of the scene. The movement begins with the first pair, is developed by the second, caught up by the third,





and so on. If one may compare the movements of a dance with music, the structure in question reminds one most of all of a fugue by Bach.

By this means is created the presentation of a battle which grows more and more vehement and terminates with Spartacus' victory over five adversaries.

Exceedingly interesting also are the separate gladiatorial fights, showing the victor, who has just killed his comrade, moving away, dejected by his own victory.

The absence in *Spartacus* of the classical dance *sur les pointes* does not mean that Yakobson has broken with the grand traditions of the Russian ballet-school. This master who has created his *Shuraleh* and *Solvejg* on the basis of classical standards, intends in his forthcoming work to turn again to the multi-form wealth of the classical school.

And more than that, in *Spartacus*, too, it is only an artist with a perfect command of the classical school who can aspire to maintain throughout the piece the highly complicated choreographic style of that ballet. And we cannot but say that the company has succeeded in overcoming the difficulties of Yakobson's choreographic language.

And already now (with the performance only just beginning its life) the leading dancers have created some interesting scenic images.

The first to be mentioned here is Spartacus, danced by Askold Makarov. The ballet opens with the scene, "Triumph of Rome." Following upon a colourful, pompous parade of Crassus' legions, the chariot of the conqueror appears, drawn by captives taken in war. Among them is Spartacus. One might think that in this sea of gold and tinsel, the man in drab, tattered clothes would pass unnoticed. But the tall, athletic figure of Makarov immediately arrests general attention. And it is perhaps not so much his figure that distinguishes him from the rest as the look in his eyes—the proud look of a man whose will is not to be broken.

By the end of Act I the spectator will have conceived a profound affection for Spartacus who has been sold in the slave market to be a gladiator: the man is the incarnation of our idea of the legendary hero.

It should be added here, however, that with-

out impairing the integrity of the plastic conception Yakobson could have made Spartacus' choreographic expressiveness still richer. We would have welcomed a deployed variation, in which the heroic theme would ring out as vividly as does the heroic-lyrical theme of Phrygia, performed by Inna Zubkovskaya.

In *Spartacus*, the principal women's characters, Phrygia, Spartacus' wife and friend, and Egina, the courtesan and mistress of Crassus, are moral antipodes of one another. And their dancing, accordingly, is different.

As Phrygia, Zubkovskaya is captivating in her boundless love for Spartacus. Her wide, flowing movements seem to speak of the strength of her feeling, the depth of her devotion.

It is in the scene of Spartacus' death presented to the accompaniment of a women's chorus, that the actress attains the culminating heights of tragedy. The lamentations of Phrygia are undoubtedly one of the finest places in the performance.

In contrast to the world of valiant gladiators fighting for the right of living as free men, is shown the powerful world of the Roman patricians embodied in the images of Crassus and Egina. Crassus' first appearance in the "Triumph of Rome," a scene stressed by the triumphant victorious music of the *March*, shows how strong is the enemy with whom Spartacus engages in unequal combat. The general's cruel and perfidious character is truthfully portrayed by Robert Gerbek. The part of Egina is danced by the outstanding ballerina Alla Shelest. The logical pattern of the image she creates is flawless. Fascinating and haughty, graceful and false—such is Egina in Shelest's performance. To this Egina nothing is sacred. Craftily using the love of Harmodius, Spartacus' closest friend and ally, as a means to achieve her ends, she penetrates into the camp of the rebel slaves, leads the youth away with her and immediately betrays him to Crassus.

As Egina, Shelest is a fusion of precise interpretation and emotion. We can only say that everything she does on the stage is brilliant virtuosity.

The many-sided and psychologically intricate part of Harmodius is entrusted to Svyatoslav Kuznetsov. For the sake of his love for Egina, Harmodius has abandoned Spartacus, betraying the common cause and thereby aggravating the historically inevitable split that





Askold Makarov as Spartacus and Inna Zubkovskaya
as Phrygia

was coming to a head in the well-ordered and trained troops led by Spartacus.

Solo dances in the performance are admirably executed by Igor Belsky and Tatyana Legat. It is the high culture of the *corps de ballet* that helped the artists to master the new style and choreographic language. Particularly good were the popular scenes, the dance of the Gaditan maidens and the impetuous rush of the torch race producing an impression of ever-intensifying mass movement, which was rapturously acclaimed by the public.

The theatre has come forward with its own solution of the Spartacus theme, its own solution of Khachaturyan's music, excellently performed by the orchestra under the baton of Pavel Feldt. Perhaps it may not be the only possible solution, but it undoubtedly has won the right to live; more, it serves as a stimulus for new quests.

In their time were born on the stage of the Leningrad Kirov Theatre of Opera and Ballet *The Fountain of Bakhchisarai*, *Romeo and Juliet*, *The Bronze Horseman*, *Shuraleh* and other performances that eventually conquered the stages of many musical theatres throughout the world.

In staging *Spartacus*, the Kirov Theatre company has recalled its wonderful tradition of pioneering, of giving a pass to life to new productions never staged before.

SCANNING THE PAGES OF THE

"Atomic Energy"

In 1956 the U.S.S.R. Academy of Sciences and the Central Board on the Use of Atomic Energy of the U.S.S.R. Council of Ministers launched a journal entitled *Atomnaya Energiya* (Atomic Energy). It has published a number

of interesting articles on accelerators of fundamental particles (protons, deutons, alpha-particles) that have been built or are being designed in the Soviet Union.

Modern researches in the field of physics require fundamental particles of all types and of very great speeds, or, in the language of physicists, high energies. As the speed of a travelling fundamental particle increases, its mass grows sharply. Therefore, the efforts of scientists are devoted to obtaining in accelerators (cyclotrons, synchrocyclotrons and proton synchrotrons) streams of particles travelling at a velocity close to the maximum—300,000 km. per second, i.e., the speed of light. Investigation of the processes occurring during the bombardment of atomic nuclei with such particles helps us to penetrate more deeply into the mysteries of the structure of matter and widen our knowledge of the world in which we live.

In its fourth issue, the journal *Atomic Energy* carried an article by D. V. Yefremov, M. G. Meshcheryakov, A. L. Mints, V. P. Dzhelepov and other co-authors on the six-metre synchrocyclotron of the Institute of Nuclear Problems of the U.S.S.R. Academy of Sciences.

Put into operation in 1949 at the above institute, this accelerator was subsequently handed over by the Soviet Union to the Joint Nuclear Research Institute which numbers 12

★ *Physicists are interested in approximating the speed of light* ★ *A short review of the past: technical difficulties encountered in creating strong magnetic fields and high electric tensions* ★ *Way out found by Soviet physicist Veksler and American McMillan*

★ *Accelerators in which the speed of particles can be compared to the speed of cosmic rays* ★

countries among its members. These are Albania, Bulgaria, Hungary, the Democratic Republic of Viet-Nam, the German Democratic Republic, the People's Republic of China, the Korean People's Democratic Republic, Mongolia,

Poland, Rumania, the U.S.S.R. and Czechoslovakia and their representatives form the learned council of the institute. Access to the institute is open to scientists of other countries as well.

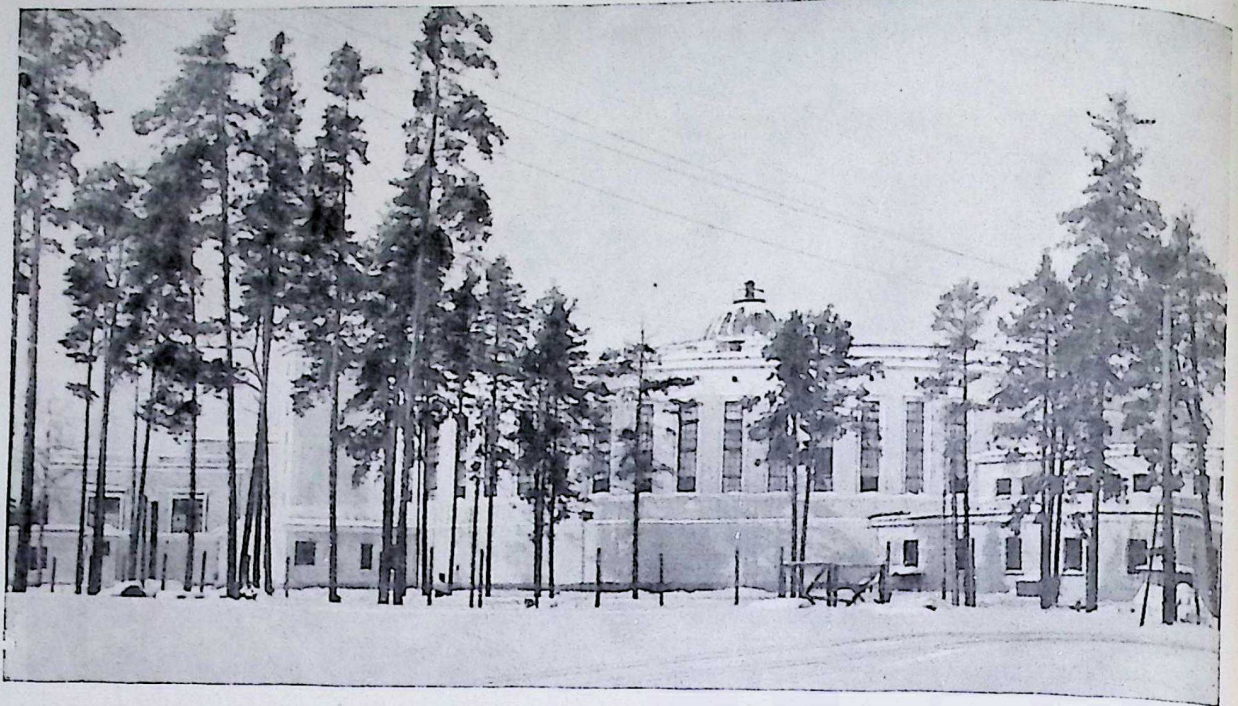
The Six-Metre Synchrocyclotron

Up to the present, this is the largest accelerator of this type in the world. Originally it was a five-metre unit but after reconstruction in 1953 the diameter of the poles of its enormous electric magnet was enlarged from five to six metres.

The pole-tips proved to be so large that they had to be welded of several pieces of soft iron. Other parts of the electric magnet are correspondingly large, while its over-all dimensions are: length 18 metres and height 10 metres. It weighs 7,000 tons; the construction of this physical instrument required approximately as much metal as the construction of two destroyers.

Why does a modern fundamental particle accelerator need such gigantic electric magnets?

In the six-metre synchrocyclotron of the Institute of Nuclear Problems the protons reach a velocity of 250,000 km. per second. Theoretically, it requires immensely high tensions to



The building where the proton synchrotron of the Joint Nuclear Research Institute in Dubna, Moscow Region, is housed

enable the fundamental particles to gather such momentum immediately. In the six-metre accelerator each particle travels at a velocity equivalent to a tension of 680 million volts (that is why the accelerator of the Institute of Nuclear Problems is sometimes also called a 680-million electron-volt accelerator).

It is impossible, however, to create such a tension between two electrodes owing to the impossibility of providing the necessary insulation. We should recall that the highest tension of electric current conducted by wires equals "only" 400,000 volts. How, then, is an effect equal to a tension of hundreds and thousands of million volts obtained in the modern accelerators?

This effect is obtained not at once but "in portions." For instance, in what are known as linear accelerators, the particle on its straight-line flight passes through a number of accelerating fields and is subjected in each of them to the action of a tension of several thousands or tens of thousands of volts. Accelerators of this type, however, impart a relatively low speed to the particles. At present, they are usually used as "injectors," i.e., as the first stage of more powerful accelerators.

The six-metre synchrocyclotron is not a linear but a cyclic accelerator. In these, the particle gains momentum by passing through a small number (usually one or two) of accelerating fields many times (cycles), its flight following not a straight line but a circular or spiral course.

The particles are turned from their straight-line course with the aid of a strong magnetic field. If the stream of flying particles be directed through the space between the two poles of the magnet, their trajectory will be curved, in keeping with the "left-hand law" of physics.

It is not easy, however, to make a particle, flying at a tremendous velocity, turn from its path (just as it is not easy to make a motor-car travelling at a great speed turn suddenly). As the particles gain ever greater and greater momentum, this is what happens: if a proton, possessing an energy of one million volts, travels through a strong magnetic field in a circle with a radius of 15 cm., then a proton possessing an energy of 100 million volts will travel in a circle with a radius of almost 1.5 m; at an energy of 10,000 million volts, however, the radius of the circle will be greater than 35 m. The greater the speed

of the particle, the greater the circle which it describes.

In the 680-million electron-volt synchrocyclotron, a fundamental particle, starting on its course from the centre of the space between the two poles of an electric magnet, travels in a spiral, the radius of which gradually increases till it reaches 2 m. 79 cm. Therefore, the diameter of the poles of the electric magnet has to be so large, in order to keep the particle under the influence of the magnetic field throughout its course.

We must add that during the whole of their course the particles must not meet with air molecules. In order to ensure the necessary vacuum, pumps of the very latest design expel the air from the chamber between the poles of the six-metre synchrocyclotron, the volume of this chamber exceeding 35 cu.m.

Veksler Discovers the Principle of Automatic Phasing

The predecessor of the synchrocyclotron was an extremely simple cyclic accelerator, the cyclotron, submitted in 1932 by the American physicist Ernest Orlando Lawrence who was awarded a Nobel Prize for this in 1939. The maximum energy of protons reached in cyclotrons, however, equalled only 20-25 million electron-volts. In synchrocyclotrons and in other modern accelerators this limit has been greatly exceeded, thanks to the principle of "automatic phasing" of charged particles, discovered by the Soviet scientist V. I. Veksler in 1944. In 1945, the American physicist McMillan reached the same conclusion.

What does automatic phasing mean?

Particles gain momentum in accelerators with the help of alternating tension. Hence, in order to gain energy cycle by cycle every positively charged particle must pass through the accelerating field at that moment (phase) when the tension there is negative. Otherwise, slowing-down will occur instead of acceleration.

This condition was thought to be unattainable. At the beginning of their flight the particles move at different speeds; many of them would reach the accelerating field during the wrong phase and would slow down. Therefore, it was thought, only a very insignificant number of particles would achieve a high energy.

Fortunately for physicists, this turned out to be different: the particles are controlled by an automatic phasing principle. The law governing their motion ensures that the majority of them reach the accelerating field during a favourable phase, i.e., the stream of particles is "regulated" in a manner resembling the acceleration or slowing-down of a line of automobiles near the traffic lights, depending on whether the green or red light is showing.

The World's Largest Proton Synchrotron

The computations and experience of exploitation of synchrocyclotrons show that their practical limit is attained at an energy of approximately 1,000 million electron-volts. A further rise in energy leads to a rapid increase in the weight and cost of the electric magnet.

It was found possible to exceed this limit in the proton synchrotron which is an improved synchrocyclotron. In the proton synchrotron the particles move not in a spiral, but in a circle. This is achieved by intensifying the magnetic field which keeps the particles in the vicinity of the circular orbit as their velocity increases. As a result, instead of a solid cylindrical magnet, an annular one can be used: the central part of the magnet is unnecessary.

This not only reduced the weight of the electric magnet and the expenditures incurred in the erection of the accelerator, it also improved the whole of its specification and made it possible now to impart an energy to the particles several times greater than that of the synchrocyclotron.

In the Brookhaven laboratory (U.S.A.) a proton synchrotron (cosmotron)¹ has been functioning since 1952, in which the protons acquire an energy of 3,000 million electron-volts. The proton synchrotron (bevatron)¹ functioning at the University of California since 1954, imparted an energy of 5,000 million electron-volts to the protons; since then it has reached a rated energy of 6,200 million electron-volts.

In the Soviet Union preparations are being made to start a 10,000 million electron-volt

¹ These appellations signify that the energy of the charged particles in the proton synchrotron reaches thousands of millions (billions) of electron-volts (hence, the abbreviation *Bev*) and becomes comparable to the energy of cosmic particles.

proton synchrotron. This accelerator, built in the Electrophysical Laboratory of the U.S.S.R. Academy of Sciences was recently also handed over to the Joint Nuclear Research Institute.

An article by V. I. Veksler, D. V. Yefremov, A. L. Mints and other co-authors, published in *Atomic Energy* No. 4, gives data concerning this colossal unit.

The electric magnet of the new accelerator is executed in the form of a huge ring with a diameter of 72 m; the ring consists of four sections (quadrants) weighing 9,000 tons each. The feed for the magnet winding is ensured by four special generators, the total capacity of which exceeds that of the generators of many of the biggest modern power stations. The protons accelerated in this proton synchrotron enter it from the "injector"—a linear accelerator of nine million electron-volts. Entering the space between the poles of the magnet—the annular chamber in which a high vacuum is maintained—the particle makes 4.5 million revolutions in its orbit in 3.3 seconds, covering a distance 2.5 times as great as the distance from the Earth to the Moon.

When the particles acquire an energy of 10,000 million electron-volts and their mass increases approximately 12 times, they will be emitted and passed to the laboratory. A fresh supply of protons will be "injected" into the accelerator every 12 seconds.

The article also dwells on other specific features of the work of this largest proton synchrotron in the world. It is pointed out, for instance, that in the process of accelerating the protons the magnetic field has to be intensified almost 100-fold in order to keep the particles in the annular chamber.

Plan of a Still More Powerful Accelerator

Soviet scientists are not content with the achievement of a proton energy of 10,000 million electron-volts. In an article entitled *The Main Features of a Planned Stiff-Focussing Proton Accelerator for 50,000-60,000 Million Electron-Volts* the authors—V. V. Vladimirovsky, E. G. Komar, A. L. Mints, L. L. Goldin and others—describe the design of a still more powerful proton synchrotron. In this accelerator, use will be made of existing units and a unique system of feeding the electric magnet of the 10,000-million electron-volt proton synchrotron.

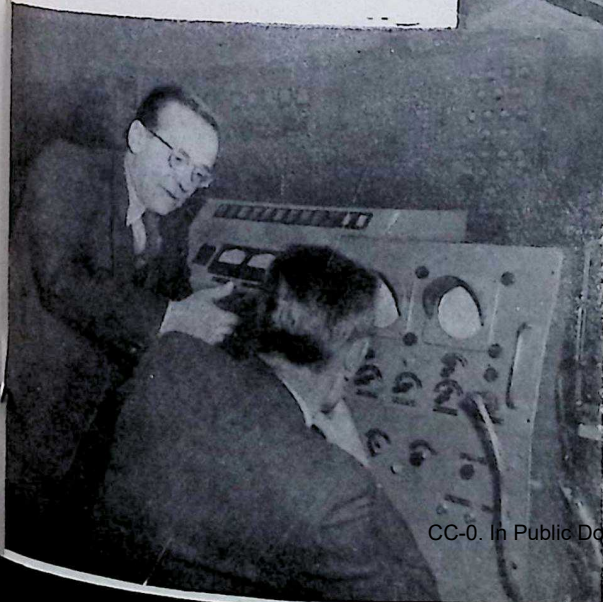
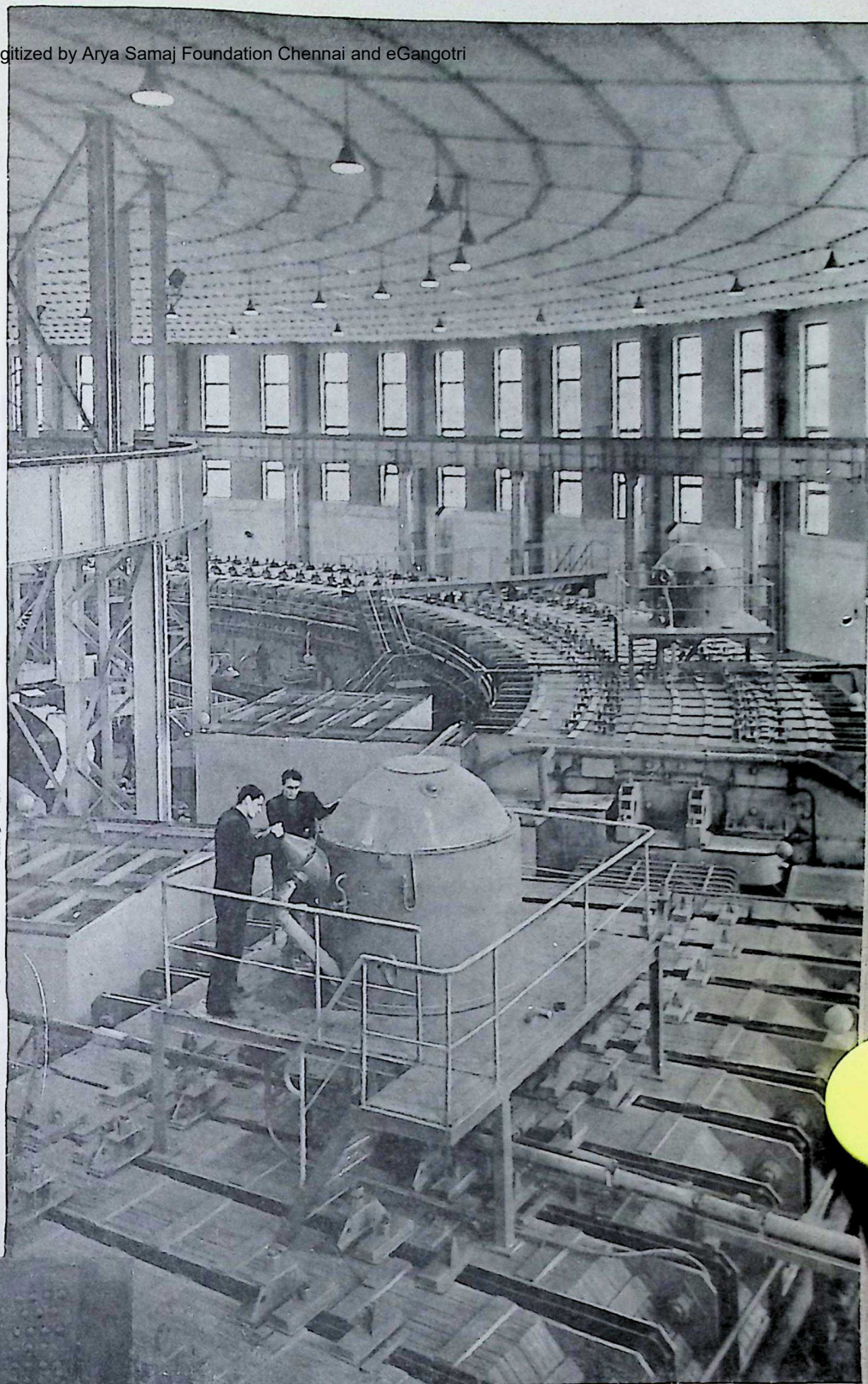
In proton synchrotrons, when a definite "critical" energy is reached, the property of automatic phasing is lost and the number of accelerated particles sharply reduced. A. A. Kolomensky, V. A. Petukhov and M. S. Rabinovich, as well as V. V. Vladimirovsky and E. K. Tarasov, have proposed an original method of avoiding this by changing the magnetic system of the proton synchrotron. In the planned accelerator for 50,000-60,000 million electron-volts use has been made of the proposal submitted by V. V. Vladimirovsky and E. K. Tarasov: 15 additional magnets help to keep the charged particles in their circular orbits at any velocity.

"Stiff" focussing, reducing the section of the stream of particles, improves the general specification of the accelerator: while the length of the annular chamber is seven times greater (almost 1.5 km.) than in the 10,000-million electron-volt proton synchrotron, its height and width have been several times reduced. As a result the new proton synchrotron will weigh less: 22,000 tons. The capacity of the generator feeding the winding of the electric magnet has also been slightly reduced. At the same time, a more powerful injector has been chosen: a linear accelerator for 100 million electron-volts will be used to introduce the charged particles into the annular chamber.

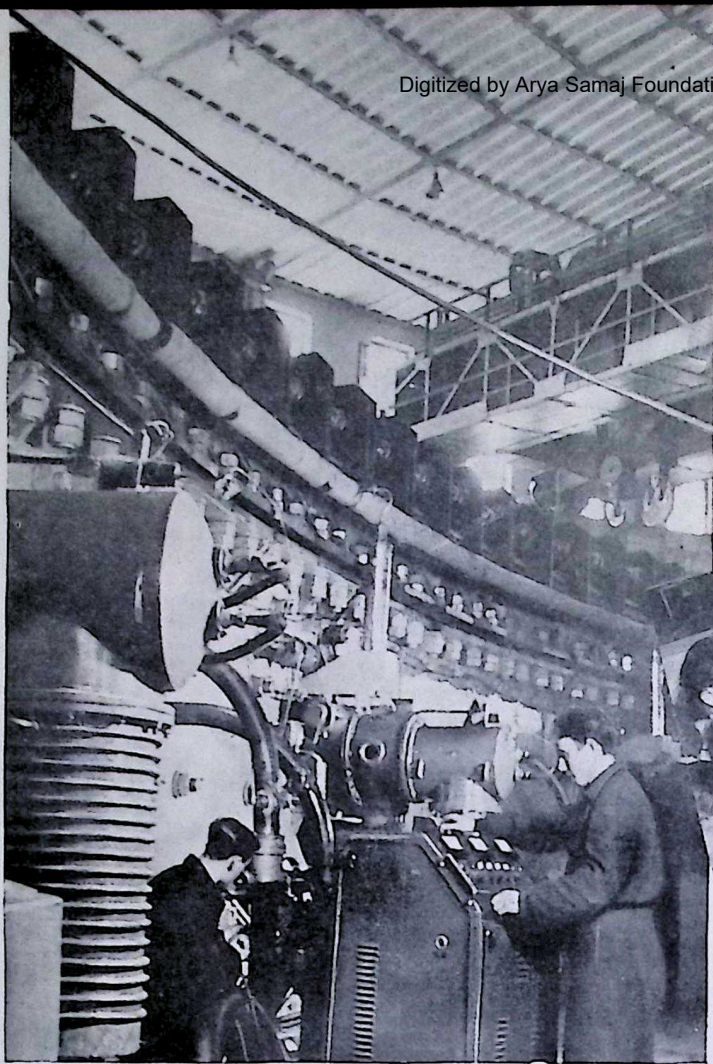
The article states that in the U.S.S.R. there is now under construction a proton synchrotron with stiff focussing for an energy of 7,000 million electron-volts, which, incidentally, will serve as an experimental model for the planned accelerator for 50,000—60,000 million electron-volts.

With streams of protons of 50,000 to 60,000 million electron-volt energy at their disposal, physicists will be able to study the formation under laboratory conditions and the properties of a large number of new particles, and, in particular, obtain fresh data on the nature of mesons and nucleons. As the Polish physicist Marian Danysz, Assistant Director of the Joint Nuclear Research Institute, recently pointed out, with the new proton synchrotron it will apparently be possible to obtain anti-protons and anti-neutrons in considerably larger quantities than with the accelerator of the University of California. Possibly other fundamental particles, as yet unknown to man, may be found.

View (from above) of an annular electric magnet of a 10,000-million electron-volt proton synchrotron (in the foreground: bundles of iron sheets from which the magnet system is assembled)



← V. I. Veksler, Corresponding Member of the U.S.S.R. Academy of Sciences, in the Electrophysical Laboratory of the Joint Nuclear Research Institute

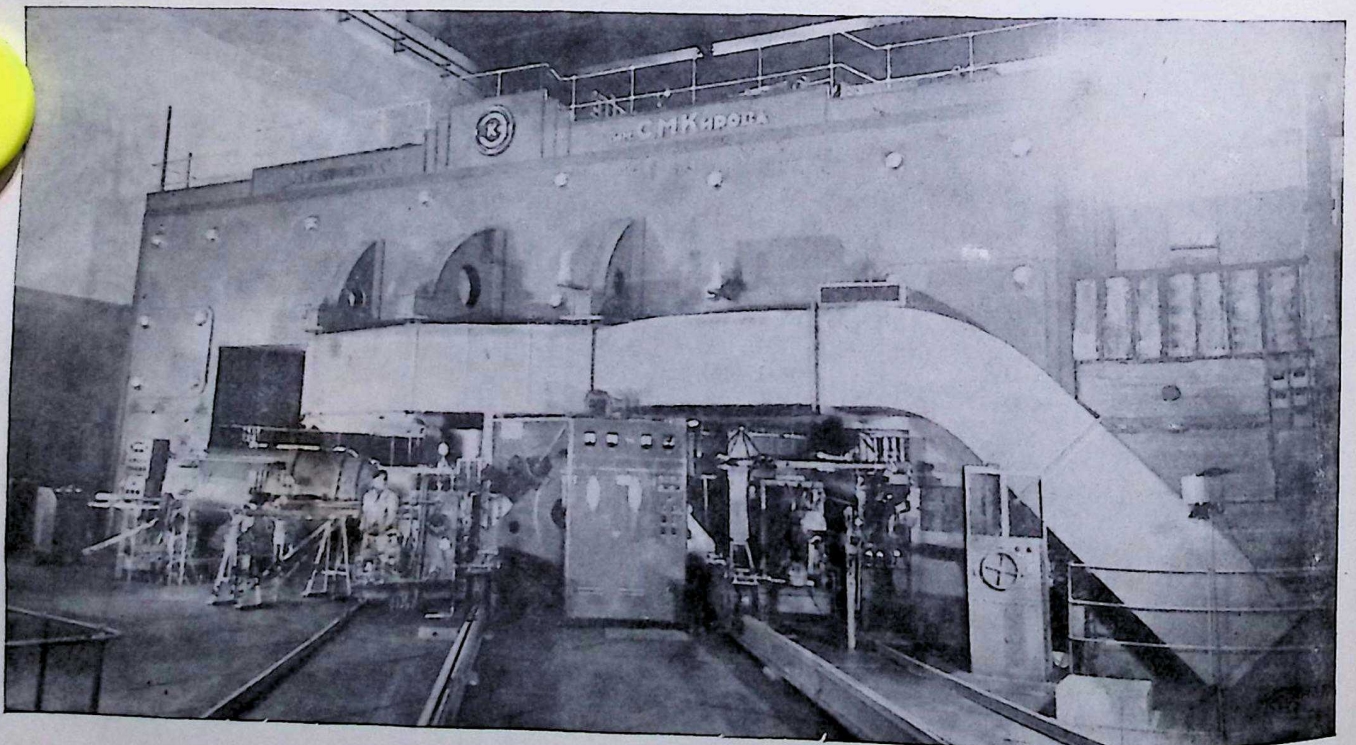


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Testing the vacuum system of a 10,000-million electron-volt proton synchrotron

Scientists of different countries working together at the Joint Nuclear Research Institute discuss a knotty problem



Six-metre synchrocyclotron at the Joint Nuclear Research Institute. The gigantic electric magnet bears the trademark of *Elektrosila*, one of the largest Soviet plants



New Methods of Acceleration

Worthy of attention in No. 5 of the journal is an article by G. I. Budker on a stabilized electron beam of high intensity rotating in a magnetic field. The space inside the beam can be used for particle acceleration. The particles thus accelerated will feel the action of turning and focussing forces one hundred to one thousand times greater than in ordinary cyclic accelerators. It is to be hoped that it will thus be possible, with accelerators of relatively small size, to obtain streams of particles of very high energy.

The section of scientific news of the same issue contains a short report of the debate at the international symposium held in Geneva in June, 1956, on questions concerning the ex-

ploitation and designing of high energy fundamental particle accelerators. Great interest was aroused by the papers on new methods of acceleration proposed in recent years by the Soviet scholars V. I. Veksler, Y. B. Feinberg and G. I. Budker.

The exchange of experience among physicists of all countries will, naturally, promote the further development of the designs of accelerators and the receipt of particles of ever higher energies. Soviet scientists, on their part, promote this exchange in every way: *Atomic Energy*, in particular, simultaneously with its appearance in the U.S.S.R., is republished in a number of countries.

N. Fyodorov
Editor, *Atomic Energy*

New Books by Latin-American Authors

Several thousand miles lie between our country and the continent of Latin America. But for literature there is no such thing as distance. Before me lie books by Latin-American writers which have recently been published in the U.S.S.R.

...A small' elegantly bound volume, "José Martí, *Selected Works*." The book contains the poems and publicistic writings of the distinguished Cuban poet, thinker and democrat. The translations made by the Soviet poets Ovady Savich, Inna Tynyanova, Leonid Martynov and Fyodor Kelyin have enabled Soviet readers to understand and to sense the recalcitrant spirit and poetic force of Martí's endeavours. Several reviews of this book have already appeared in print and millions of radio listeners

have recently heard the poet's verses recited by Moscow actors.

The novel, *La vorágine*, by the Colombian writer, José Eustasio Rivera, has gained wide recognition. It was first published here 20 years ago. The State Literary Publishing House has once again brought to light the Russian edition of *La vorágine* in a masterly translation by Boris Zagorsky. The book has come out in 300,000 copies.

The novel, *Canaima*, tells of the hard lot of the toilers of the Venezuelan selvas and the courageous defender of their rights. The author is Rómulo Gallegos, eminent contemporary Latin-American writer, realist and outstanding political figure. *Canaima* was published in installments in several issues of the magazine, *Vokrug Sveta* (*Around the World*). The hero of *Canaima*,

the honest, noble Marcos Vargas is close to the heart of the Soviet youth. Descriptions of Venezuelan landscapes, of the life and customs of that far-off country, lend the novel great interest. Another novel by Gallegos, *Doña Bárbara*, is also to come off the press. The name of Horacio Quiroga is very popular in South America, specifically in Argentina and Uruguay. We first became acquainted with this author's work this year through his small allegoric stories known as *Cuentos de la Selva*.

Cuentos de la Selva, illustrated by the artist B. Sveshnikov, has been brought out by the State Literary Publishing House in 390,000 copies.

Last year the *Inostrannaya Literatura* (*Foreign Literature*) magazine carried Jacques Roumain's novel, *Gouverneurs de la Rosée*. This story of the hard life, the hopes and sufferings of the Haitian Negroes, the peculiarities of their life, their inner nature, aroused great interest among the magazine's numerous readers.

Among the social and political literature translated into Russian is *La batalla de Guatemala*. It has been written by the prominent statesman Guillermo Toriello, ex-Foreign Minister in the Arbenz government.

Our publishing houses intend to put out in the nearest future many new translations of works by Latin-American writers. They include a collection of verses by the Nica-

raguan poet, Rubén Darío, children's stories by the Argentinian author, Alvaro Yunque, a novel by the young Brazilian authoress, Alina Paim, entitled *A hora próxima*, and the second edition of

selected poems by Nikolás Guillén. Several collections of Uruguayan, Argentinian and Cuban stories are also being prepared for publication.

V. Kuteishchikova



Speaking Wood

By Y. V. Knorozov

(D. Hist)

In the year 1722, a Dutchman, Roggeveen by name, discovered an island lost in the Pacific, and called it Easter Island (the Polynesians call it Rapa-Nui). The population of the island numbered but a few thousand inhabitants, cut off from the whole world by the waves of the Pacific Ocean. Even the earliest explorers were struck with the abundance of monuments of a remarkably high culture: on the island they found numbers of gigantic statues carved in stone. In the 'sixties of the last century it became known that the natives of Easter Island possessed a written language, a thing non-existent in the other Polynesian islands. They had made some kind of records on thin wooden tablets with the aid of a cachalot's tooth. The tablets were called *kohau-rongo* which means "speaking wood." These texts were solemnly read aloud at the yearly meetings of the men who understood the writing, in the village of Anakena.

Many scholars are of the opinion that such an advanced culture could not have been entirely created by the inhabitants of the island alone. The greater part of the works dealing with Easter Island begin with the words "mystery" or "riddle." Hypotheses were advanced assuming that Easter Island was the remains of a sunken continent bearing the traces of a lost civilization. Other scholars expressed the view that Easter Island culture had been brought from ancient India. It was the Hungarian scholar Hevesy, in particular, who sought to prove that there was a resemblance between the Easter Island picture-writing and that of Ancient India. His arguments met with the support of some and the adverse opinions of others. The Norwegian scholar, Thor Heyerdahl, regards the culture of Easter Island as one connected with the ancient civilizations of South America. And there may, indeed, be discerned a certain

Theatrical Exhibition for CZECHOSLOVAKIA

By **A. Rototayev,**

Director of the Bakhrushin
Central Theatrical Museum

At the request of the Czechoslovak Ministry of Education, our museum is preparing an exhibition for Prague, devoted to the theatre of pre-revolutionary Russia and the Soviet Union. The exhibition will give an idea of the development of all scenic genres—drama, opera, ballet, musical comedy, variety, children's and puppet theatres.

Photographs, sketches of scenery and costumes, models, works of fine art, play-bills, books, diagrams and other exhibits will acquaint Czech spectators

with the diversity of theatrical life in our country, the creative searchings of the best companies, the activities of outstanding actors, directors, artists, dramatists, and the development of amateur art.

One of the sections of the exhibition will deal with the structure of the Soviet theatre, its artistic and social life. A large, electrified map will show the network of theatres in the U.S.S.R., while the diagrams will show the increase of attendance at theatres, the development of theatrical art in the national republics of the Soviet Union, and so on.

The exhibition will be wired for sound, which will make it possible to reproduce scenes from different performances with the aid of a tape recorder.

To show the different renderings of one and the same dramatic work, there will be on view models of *Hamlet* as staged by the Moscow Mayakovsky Theatre, the Leningrad Pushkin Theatre and the Sundukyan Theatre of Erevan, Armenia. The different ways in which the lines in Ostrovsky's plays are read by different theatres will be shown in performances of *The Forest* in the Maly and Meyerhold Theatres, and of *The Fervent Heart* in the Moscow Art Theatre.

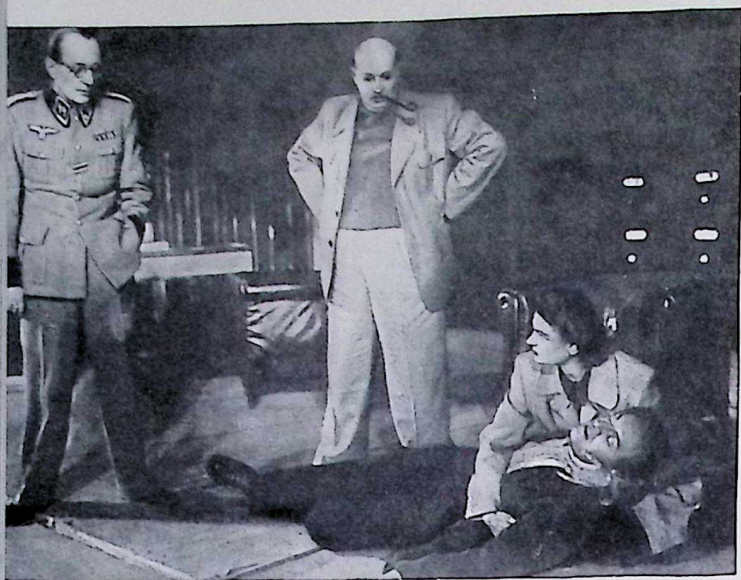
Mayakovsky's *Bath-House* will also be presented as rendered by several theatres.

similarity between the Easter Island and the Peruvian (Andean) writing discovered by the Bolivian scholar, Ibarra Grasso. Thus, for example, in the Easter Island writing the lines run from the bottom upwards, with every second line turned in the opposite direction. In exactly the same way are arranged the lines in the ancient Peruvian inscriptions found by Ibarra Grasso on the shores of Lake Titicaca.

The study of the Easter Island characters has a long history. In 1862, two years before scholars had learnt of the existence of the writing-bearing tablets, the slave-traders carried off almost the entire adult male population of Easter Island, and the last of the men who understood the writing died in slavery. When converting the inhabitants of the island to Christianity, the missionaries insisted on the "heathen" inscriptions being destroyed. Thousands of wooden tablets were flung into the flames. When the Bishop of Tahiti, Tepano Jaussen, began to collect those that had survived the holocaust, it was found that very few were left. At the present moment there are only some twenty tablets in all scattered throughout the museums of the world (two of them are preserved in the Anthropological and Ethnographical Museum at Leningrad).

Tepano Jaussen then made an effort to try to find some of the writing experts, but they were no longer among the living. There still remained, however, among the settlers from Easter Island in Tahiti a man by the name of Metoro, whom people credited with being able to read the writing. Jaussen recorded his readings of the inscriptions. But the texts made no sense; Metoro did not interpret, he merely spoke about each sign separately: "This is a boat," "This is a flying bird," and so on. Some scholars tried to find a meaning in Metoro's incoherent readings of the texts by supplementing them with words seemingly implied, but that, too, gave no results. Further searches among the inhabitants for people who would know the characters also proved ineffectual, although some aged men were found who remembered what things had been recorded in the tablets. It was hymns to the gods, they said, legends, chronicles, lists of the killed, genealogies, songs.

Many experts have studied the tablets, trying to draw some conclusions as to their contents. Numerous valuable observations were made. The young Soviet scholar, B. G. Kudryavtsev, who died in the war years, had established the fact of several tablets bearing



A scene from *Along the Road of Immortality* as staged by the Lenin Komsomol Theatre in Leningrad

The museum has had a number of models of the-
atrical performances made specially for the Prague

exhibition. Extremely interesting among them is a dynamic model of Prokofyev's ballet, *Romeo and Juliet*, staged by the Bolshoi Theatre. Special technical arrangements enable the spectator to view twenty-four scenes of the ballet reproduced in exact conformity with the original performance.

The museum will send to the exhibition the theatrical costumes worn by Shalyapin, Komissarzhevskaya, Shchukin and other outstanding actors. The Prague spectator will see an admirable collection of theatrical sketches made by such artists as Polenov, Levitan, Korovin, V. and A. Vasnetsov, Benois, Fedorovsky, Yuon, Lanceré, Williams, Dmitriev, Ryndin and also portraits of prominent figures of the Russian and Soviet stage from the brushes of outstanding artists.

Some of the portraits, drawings, sketches of costumes and cartoons are the works of the famous Russian actors Lensky, Samoilov, Shalyapin and others. It is proposed to exhibit an interesting sculptural self-portrait of Shalyapin.

Active part in the preparations for the Prague exhibition is being taken by the best theatres of Moscow and Leningrad and the most important art museums—the Hermitage, the Tretyakov Gallery, the Russian Museum, the Kuskovo Museum.

Among other exhibits, we have received from the Maly Theatre portraits of People's Artists of the U.S.S.R. Turchaninova and Pashennaya by Yuon, a number of excellent theatrical sketches, and cos-

nearly the same text¹. However, the contents of the texts have not as yet been determined.

In August 1955, the West-German expert, Thomas Barthel, affirmed that he had succeeded in deciphering the Easter Island writing². In May 1956, in the magazine *Urania* (Jena, 1956, No. 5) he published an article under the title *The Secret of Kohau Rongo-Rongo*, where he wrote that he had achieved remarkable success by means of substituting the signs by figures (the method had already been used before Barthel by the English scholar Lanyon-Orgill). Barthel asserted that the figure method had enabled him to discover parallel texts on the tablets. It appears, however, that he did not arrive at this conclusion independently, but had made use of B. G. Kudryavtsev's published works which mentioned the existence of parallel texts on some tablets.

Barthel writes further that he had had the good fortune to find in one of the monasteries a notebook belonging to Bishop Jaussen, containing the records of Metoro's readings (Jaussen had not published them in full). Barthel

asserts that with the help of this notebook he had succeeded in reading the texts on the tablets. Up to the present, however, Barthel has not adduced a single concrete example of his interpretations. He asserts that he has read the following sentence: "The priest evokes rain by blowing into a pipe made from a shell, and beating a drum stretched over with the skin of a shark," but he gives no indication even as to the kind of tablet, or through the agency of what signs all this was recorded. Barthel states that on the tablets are inscribed myths recounting that the sky was raised over the earth on wooden pillars; that the sun and moon are twins and the Milky Way is a heavenly fish. Barthel does not give a single reference to any exact place in the texts of the tablets.

In spite of the opinion held by the majority of scholars Barthel asserted that the texts in question were exclusively ritual in character and never reflected political history:

"No mention is made of the great deeds of kings nor of genealogies and pedigrees so widespread throughout the records in Oceania. Only the unchangeable framework of life is therein reflected."³

¹ B. G. Kudryavtsev, *Pismennost Ostrova Paskhi*, Collection of the Anthropological and Ethnographical Museum, Vol. XI, 1949.

² *Kosmos*. Stuttgart, 1955, No. 8, p. 351.

³ *Urania*, 1956, No. 5, p. 167.

costumes worn by People's Artist of the U.S.S.R. Ostuzhev, in the part of Othello. The Art Theatre has sent for the exhibition costumes belonging to Stasov, Moskvina, Kachalov, Knipper-Chekhova, and the Evgeny Vakhtangov Theatre—a series of interesting theatrical sketches and cartoons by People's Artist of the U.S.S.R. Boris Shchukin, etc.

A special section of the exhibition is to be devoted to our theatrical contacts with Czechoslovakia. We shall have on show a mechanized model of the performance *Along the Road of Immortality* (after Julius Fučík) on the stage of the Lenin Komsomol Theatre in Leningrad; other performances to be reproduced are: Smetana's opera, *The Bartered Bride*, at the Bolshoi Theatre, and at the Kiev and Leningrad Opera Houses; *The Good Soldier Svejk* by J. Hašek at the Ukrainian Franko Theatre; *The Devil's Mill* at the Central Puppet Theatre, under the direction of People's Artist of the U.S.S.R. Sergei Obraztsov; *The Bagpiper of Strakonice* by J. K. Tyl at the Central Children's Theatre.

Photographs and other exhibits will tell of performances given by Soviet actors in Czechoslovakia, and by Czechoslovak troupes in the U.S.S.R., of the guest performances in Czechoslovakia of the Moscow Art Theatre, the Mayakovsky, Mossosvet and Central Puppet theatres; of the production by People's Artist of the U.S.S.R. Alexander Popov of *The Storm*, a play by V. N. Bill-Belotserkovsky, at the Prague

Theatre; of tours in the U.S.S.R. of the Prague Opera Theatre and the Puppet Theatre which was directed by the prominent Czechoslovak puppeteer Jozef Skupa, and so on. The central feature of this section will be exhibits illustrating the history of cultural contacts between the two countries. It will tell of the appearance on Czechoslovak platforms of Chaikovsky and Balakirev and the famous actress of the St. Petersburg Alexander Theatre, M. G. Savina.

The activities in Russia of outstanding musicians like E. Naprávník, V. Suk, U. Avránek, who were of Czech origin, played an important part in the development of the Russian and the Soviet opera theatre. Displayed at the exhibition will be material bearing on the performances of Naprávník's well-known opera, *Dubrovsky*, written after Pushkin's story of that name, and some of the composer's personal belongings.

The Central Theatrical Library and the U.S.S.R. Book Chamber are kindly helping us to select books on the theatre, published in pre-revolutionary Russia and in the Soviet Union. These will be on display in a special section.

On the days when the exhibition is open we shall show films featuring our prominent actors: *Stars of the Soviet Ballet*, *Masters of the Moscow Art Theatre*, *Masters of the Ukrainian Theatre* and others.

An illustrated guide to the exhibition will be published.

In the Soviet Union, the Easter Island writing is being studied by the members of the Ethnographical Institute of the Academy of Sciences (Leningrad). The results of their work were reported on May 19, 1956 at the All-Union Conference of Ethnographers (N. A. Butinov and Y. V. Knorozov, *Preliminary Report on the Study of Easter Island Writing*). Space does not allow us to enumerate in detail the various ways of reading separate words and whole fragments which we apply. I will therefore confine myself to one example.

It is known that the Polynesians always remembered their genealogies and prided themselves on being descended from the ancient heroes. That is the reason why even the earliest students of the tablet texts expected to find genealogies in them. This opinion was supported, for instance, by Karl Meinicke (1871), and Geiseler (1883). Other scholars, examining the tablets, concluded that no genealogies were contained in them. Barthel, asserting that he had deciphered the Easter Island writing, categorically denies the presence of genealogies.

On the other hand, however, the inhabitants of Easter Island had said that genealogies

were recorded in the tablets. In Easter Island people's names were frequently (though not always) constructed in the same way as the Slavs: first the proper name, then the father's name. In the genealogy of the kings, for example, recorded by Bishop Jaussen, the following names are given: the father—Tuuma-heke, his son—Miru-a-Tuu-ma-heke; the grandson—Hata-Miru, great-grand-son—Miru-o-Hata. Names of this kind are to be met with in the legends: the father—Pito, son—Roto-Pito and so on.

Lists of names formed in this manner often occur in the texts. On a small tablet from Santiago we find a series of six sign-groups. The first sign in all the groups is the figure of a man standing. This alone allows us to suppose that what we have before us is a list of names. In the third group, after the first sign, come the figures of a man in a sitting posture with his arms raised, and of a turtle; in the fourth, of a turtle and a shark; in the fifth, a shark and an octopus, in the sixth—only the sign of an octopus. In this way, the second sign in every group (following the figure of a man) stands first in the next group. Such an arrangement of the signs shows that we have a

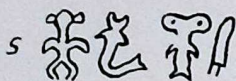
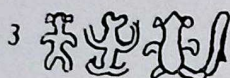
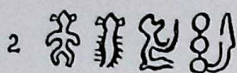
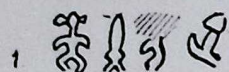


Plate 1

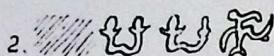


Plate 2



Plate 3

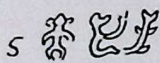
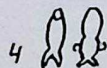
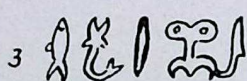
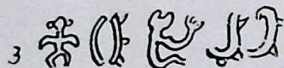
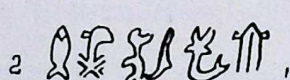
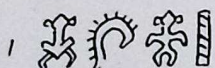


Plate 4



Plate 5

genealogy before us traced from descendant to ancestor. The second sign in every group gives the name of the father. Names like "shark" or "turtle" are often met with in Easter Island (Plate 1).

A similar genealogy, unfortunately partly obliterated, is inscribed on the tablet from Atúa-Matariri (four names, Plate 2). On the large Leningrad tablet are the names of a father and a son. In the parallel texts on the

small Leningrad tablet and the tablet from Santiago, the name of the son is left out (Plate 3). In the pictures of these two names the sign of a man standing is followed by another sign which is not connected with the name (possibly, an epithet). A similar sign occurs in a genealogy inscribed on the Tahua tablet where three names are given (Plates 4, 1—3). Two of them occur in the parallel texts of the Leningrad tablets and the large tablet from Santiago, with a few distinctions, however: before the names there is only the sign of the man standing (without any supplementary sign), and in one of the names the patronymic is absent (Plates 4, 4—5).

The sign of a man standing is not always placed before the names. When the Austrian traveller W. Knoche showed some old men on Easter Island the pictures of several signs, they recognized the sign of the fish. They explained that a fish was used to designate a man who had been offered up as a sacrifice (*tangata-ika*). They also told the traveller that on every *ahu* (funeral bier) there hung tablets with the names of people who had been sacrificed. It was the sign of the fish that indicated that these were victims (in the tongue of Easter Island *ika* meant "fish," and also "killed"). Another list of the same kind (five names) is inscribed on the small tablet from Santiago. The names are preceded by the sign of the fish (Plate 5). The second and third sign-groups in this list evidently give the names of a father and a son. The father's name, expressed by the signs of the shark and the octopus, also occurs in the genealogy traced on the same tablet (Plate 1).

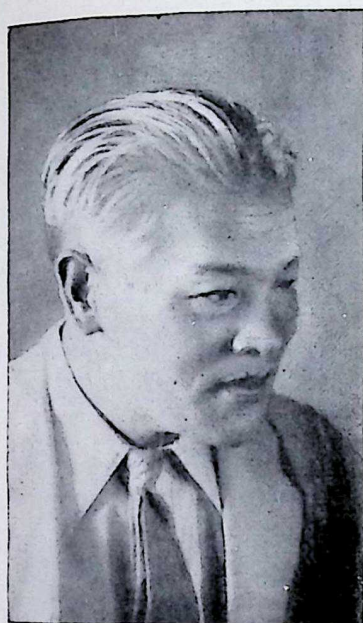
Besides the genealogies and the personal and geographical names, we succeeded in finding the text of a legend telling of the populating of the island (Tahua tablet). Our own findings fully corroborate the stories told by the islanders as to the contents of the tablets. Further study of the *kohau-rongo-rongo* texts will indubitably throw light on the dark places in the ancient history of the island's inhabitants.

The question of the Easter Island writing was discussed at the 32nd International Congress of Americanists at Copenhagen last August. Thomas Barthel came forward with a report. Despite our expectations he did not adduce a single concrete example either of a reading of the texts, or even of single signs, confining himself to reiterating his

former proofless statements. In the ensuing debates I showed the delegates one of the genealogies we had discovered, and a list of the killed. Barthel offered no objections and admitted our interpretations to be correct.

The texts on the tablets from Easter Island are written most probably in an ancient tongue differing greatly from the modern. Even in

the legends of the island recently recorded by ethnographers there are some places that cannot be translated owing to the great number of ancient words whose meaning has been lost. Further achievements in the interpretation of the picture-writing on the tablets will therefore depend on the acquirement of that ancient tongue—a task that calls for the joint efforts of scholars of different countries.



JAPANESE-SOVIET *Friendship*

By *Muraichi Horie*,

Vice-President and Board Chairman,
Japanese-Soviet Friendship Society

Our Society was founded eight years ago, in the spring of 1949.

Prior to World War II, there existed in Japan the Society of Friends of the U.S.S.R. and the Soviet Culture Society. These two were replaced in 1946 by the Society for the Study of the Soviet Union and the Society for Cultural Relations with the U.S.S.R. In 1948, on the initiative of these societies, twelve different democratic organizations, including the Society for the Protection of Persons Repatriated from the U.S.S.R., trade unions, the Congress of Democratic Women, and the League of Democratic Scientists of Japan, set up a preparatory committee and, four months later, the Japanese-Soviet Friendship Society was born.

Its purpose, as laid down in the Charter, is "to promote mutual understanding and friendship between the peoples of Japan and the Soviet Union, to consolidate world peace."

The Society's Fourth Congress, in March 1953, formulated the three principal objectives of our work: the promotion of the reestablishment of diplomatic relations, development of cultural ties, and organization of trade with the Soviet Union.

Now that diplomatic relations between our countries have been restored, ever broader sections of Japanese society are taking part in the development of ties with the Soviet Union. There was a time in the history of the National Society for the Reestablishment of Diplomatic Relations with the U.S.S.R. and the C.P.R. (of

which Kan Majima, Vice-President of the Japanese-Soviet Friendship Society, was General Secretary), when only a few industrialists calling for the development of trade with the Soviet Union and the Chinese People's Republic, fishery owners interested in adjusting the question of fisheries, politicians connected with them, and a small number of intellectuals participated in its work, together with members of the Japanese-Soviet Friendship Society, the Sino-Japanese Friendship Society and the Japanese Peace Committee.

Today, many Japanese are coming out for closer friendship with the Soviet people, the extension of Japanese-Soviet trade, the development of fishing in the North Pacific, and the exchange of cultural, scientific and technical achievements.

There is every opportunity for realizing the Soviet proposal to raise the annual volume of Japanese-Soviet trade to 1,000 million roubles, or 90,000 million yen, within the next five years. This total can even be surpassed, according to preliminary estimates of the Japanese-Soviet Trade Society and the Japanese Association for the Promotion of International Trade.

It is the people of Hokkaido who are particularly interested in the development of relations with the U.S.S.R. by reason of their geographical proximity to the Soviet Far East. In-

terest, however, is keen in other parts of the country as well. Only recently, for instance, the mayors of ten cities of Japan's Pacific coast met to discuss the development of trade with the Soviet Union. On the initiative of the mayors of towns lying on the shores of the Sea of Japan, the People's Society for the Promotion of Maritime Trade and Fishing was set up, advocating extension of trade with the Soviet Union, China and Korea, the resumption of regular shipping, the opening of ports etc.

The number of Japanese visitors to the U.S.S.R. has risen to several hundred in the past three or four years. Among them were people of different walks of life, political opinions and convictions.

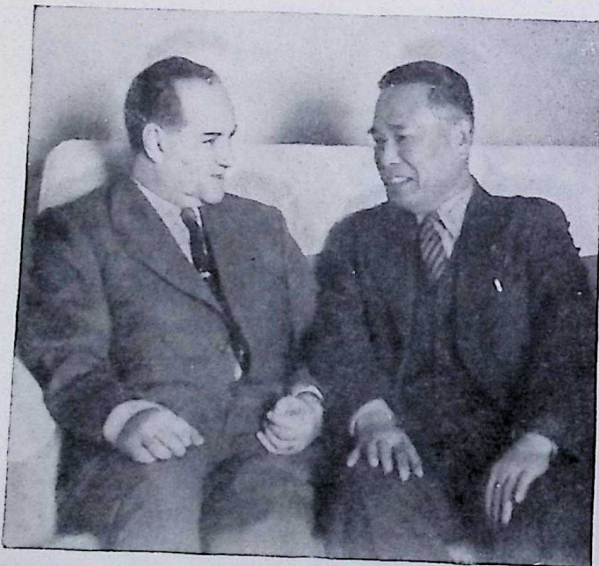
In June 1956, the Japanese-Soviet Friendship Society sent a ten-man cultural delegation to the Soviet Union. (It was, by the way, the first public delegation to receive passports for a visit to the U.S.S.R. while the diplomatic relations between the two countries were still severed). To send the delegation, our local branches had set up special committees to select the delegates and to find the means to finance the trip. Upon their return home, the delegates spoke at numerous gatherings about their impressions of the Soviet Union.

In recent years Japan has played host to Soviet sportsmen, cultural figures, and scientists. Soviet speed skaters and other sportsmen invariably received the warmest welcome in our country.

The participation of Academician Oparin in a conference of the Japanese Biochemistry Society and Professor Glushchenko in the International Symposium of Geneticists, has helped to extend the direct contacts between the natural scientists of the U.S.S.R. and Japan. Nor can we overlook the importance of the visits of David Oistrakh, the violinist, in 1955, and Lev Oborin, the pianist, in 1956.

This year we shall hear the Soviet pianist Emil Gilels. It is also planned to invite to Japan a ballet company led by Galina Ulanova and Olga Lepeshinskaya, and the Moscow Art Theatre. In turn, the Kabuki Theatre and the classical Bunraku Marionette Theatre are expected to go to the U.S.S.R.

We have also received an invitation to send two dancers from the Matsuyama Ballet Company, Tokyo, to the U.S.S.R. to study



People's Artist of the U.S.S.R. David Oistrakh, the violinist (left), with the Japanese composer, Goro Sudo

Soviet choreographic art. Later on, we plan to send for this purpose several more Japanese musicians and dancers to the Soviet Union and to invite Soviet ballet artists to Japan.

Sports delegations should be exchanged on a large scale. Specifically, the Japanese Student Athletics Association intends to invite the Soviet coach, Fomenko, to Japan. It would be most interesting to arrange races between Soviet and Japanese swimmers.

Together with the Japanese Peace Committee and the Japanese Committee for Asian Solidarity, our Society is preparing an exhibition of Japanese applied art for the U.S.S.R. We pride ourselves on our national applied art which is renowned throughout the world, and wish to enlist the services of our best masters for the exhibition. Moreover, the Society intends to exchange exhibitions of handicrafts and dolls with the Soviet Union. We also plan to arrange in Japan an exhibition of photographs on the history of Soviet ballet. The interest in Soviet ballet is widespread in this country and such an exhibition is certain to be a success.

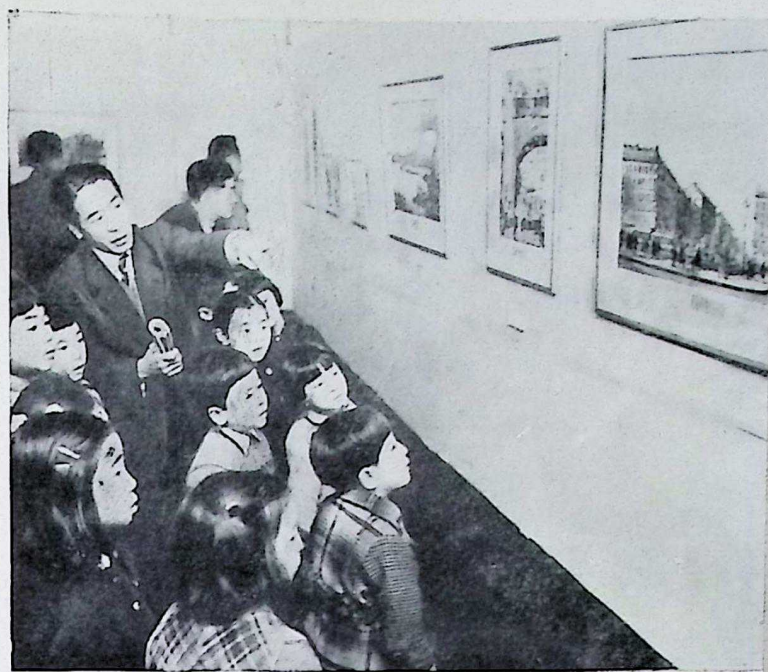
It is necessary to develop the exchange of films. At present, the lion's share of the annual import quota of 170 films is taken up by the American film companies. Only a few Soviet films are imported. The films sent us as a gift are subject to heavy import and customs duties—the latter were trebled last year, and now we have to pay 250-300 thousand yen in taxes for a single copy of the normal 35-mm film.

We also receive 16-mm films which are of great assistance to us in the study of Soviet culture and science.

We plan to hold a Soviet film festival this year and have recently sent several Japanese films to the U.S.S.R.

The Society receives large numbers of photographs from VOKS and the TASS Photo Service. These are distributed to thirty-five newspapers through the Nisso Tsushin-Sha Agency. Photo exhibitions are regularly arranged by our local branches. Especially popular are exhibitions held in universities and colleges during the annual spring and autumn cultural festivals of students.

We also arrange exhibitions for a wider public. An exhibition of Soviet colour photographs, for instance, made a big hit here last autumn. A collection of drawings by Soviet children, sent by VOKS, has been tour-



At the Tokyo exhibition of paintings and drawings by Soviet children

ing the largest Japanese cities with great success over the past two years.

We intend to arrange shortly an exhibition of photographs devoted to the Sixth Five-Year Plan of the U.S.S.R. with particular emphasis on construction in Siberia and the Soviet Far East, in which there is a great interest in our country from the standpoint of trade.

The Society runs a library of Soviet literature set up on the basis of the Soviet Representation's reading room in Tokyo, turned over to us four years ago. It now has 18,000 volumes and 5,000 visitors a year. These figures are not so big, of course, but they are steadily growing. In 1956, a music section was added to it, where sheet music of works by Russian classics and Soviet composers is issued on loan. A branch library is to be opened in Osaka shortly to service the reading public of Osaka, Kyoto and Kobe where Soviet literature is in great demand.

Several years ago a Russian Language Committee was set up under the Society's Board. Its three-month courses have since then graduated forty-one contingents, 6,819 people in all. Last year alone they were attended by 1,108 men and women. Similar courses have been set up by ten of our local branches and new courses and language study groups are in the making.

To meet the need for Russian-by-radio lessons, we launched a collection of signatures in support of this motion. Beginning with May 1956, Russian language lessons have been broadcast by the privately-owned Nippon Bunka Radio Station and, since December last, the central NHK Station.

The Board's Committee for the Translation and Publication of Soviet Literature brought out 150 books in a total impression of 700 thousand copies in 1955, and 167 books in 820 thousand copies in 1956.

The Society has its own newspaper, *Nippon to Soveto (Japan and the Soviet Union)*, published thrice monthly, and distributes the Soviet periodicals, *Soviet Union* and *Soviet Woman*, published in Japanese.

Lastly, a few words about our organizational set-up. The President of our Society is Professor Tetsuhiko Tozawa of Nagoya University, an authority on state law and member of the Science Council of Japan. There are four Vice-Presidents: Yoshi Hijikata, theatrical figure and former President of the Board of the Society for Cultural Relations with the U.S.S.R.; Shioji Ogata, former Department Chief at the Foreign Ministry; Kan Majima, physician and public figure, and the author of

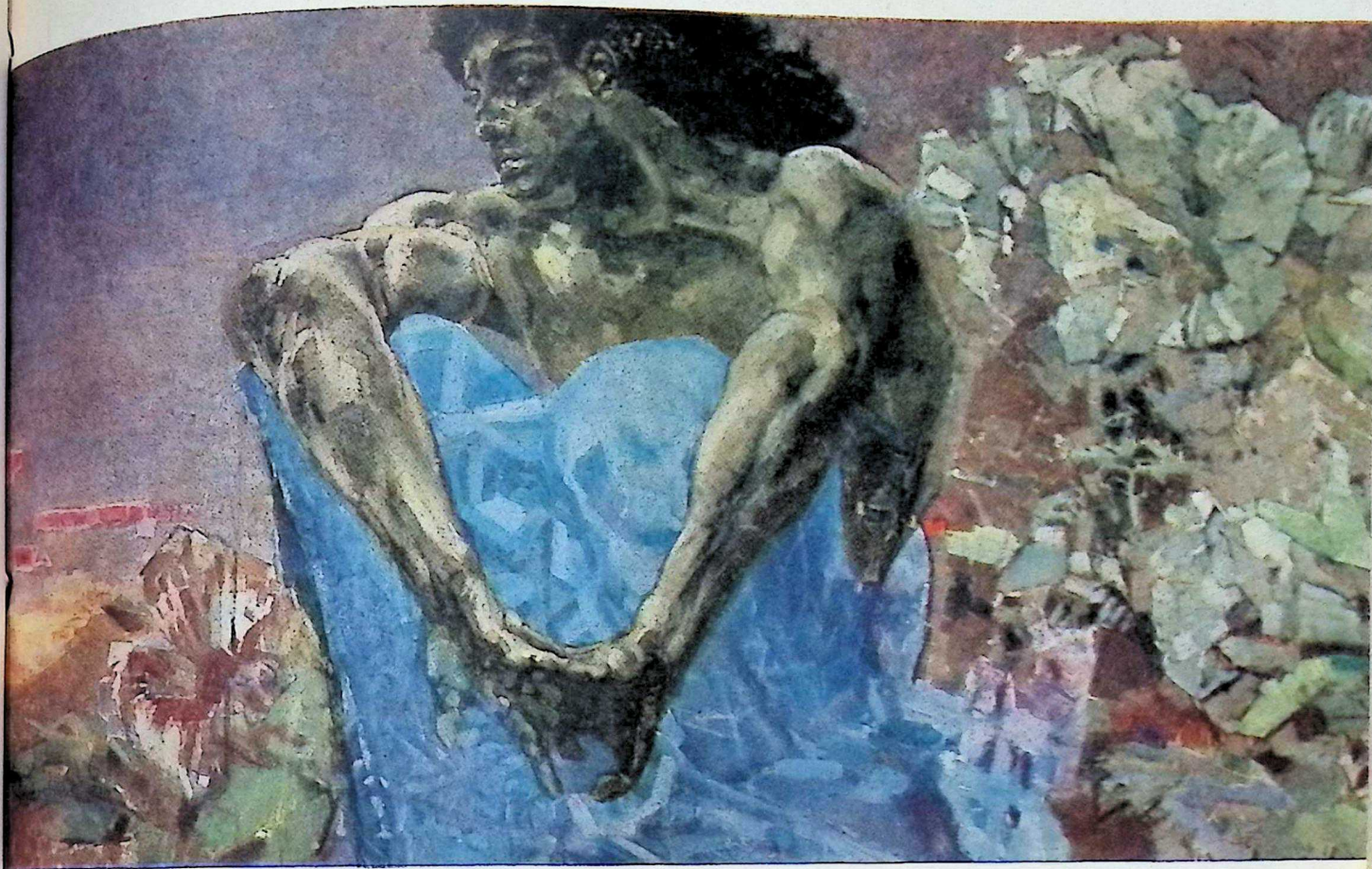
the present article, former General Secretary of the Society for the Study of the Soviet Union.

Our Board consists of prominent public figures. Among them are seventeen politicians (including one prefecture governor), nine women leaders, eight public figures, sixteen businessmen, sixteen university professors, ten writers, nine Russian language specialists, two journalists, six physicians, twenty-five artists, sculptors, musicians, film and theatre workers, and five trade-unionists.

We have branches in thirty-seven out of the country's forty-five prefectures.

The restoration of diplomatic and trade relations between the U.S.S.R. and Japan creates favourable opportunities for the extension of contacts between diverse sections of Soviet and Japanese scientists, writers, theatre and film personalities, workers in industry and agriculture, sportsmen, students, representatives of women's organizations.

The acquaintance of broad sections of the Soviet and Japanese peoples with each other's full and varied life and culture will promote the peaceful coexistence of our two countries, will promote the cause of peace in the Far East and throughout the world.



Vrubel

Demon

1890

Mikhail Alexandrovich Vrubel (1856-1910) is one of the most talented and original of Russian painters. He created oil-paintings, water-colours, drawings, majolica sculptures, scenery and costumes for operatic performances.

A poet-artist and thinker, he embodied all he saw in life, all the images born of his rich creative fantasy in works of profound design, charged with psychological content, extraordinarily beautiful in colouring.

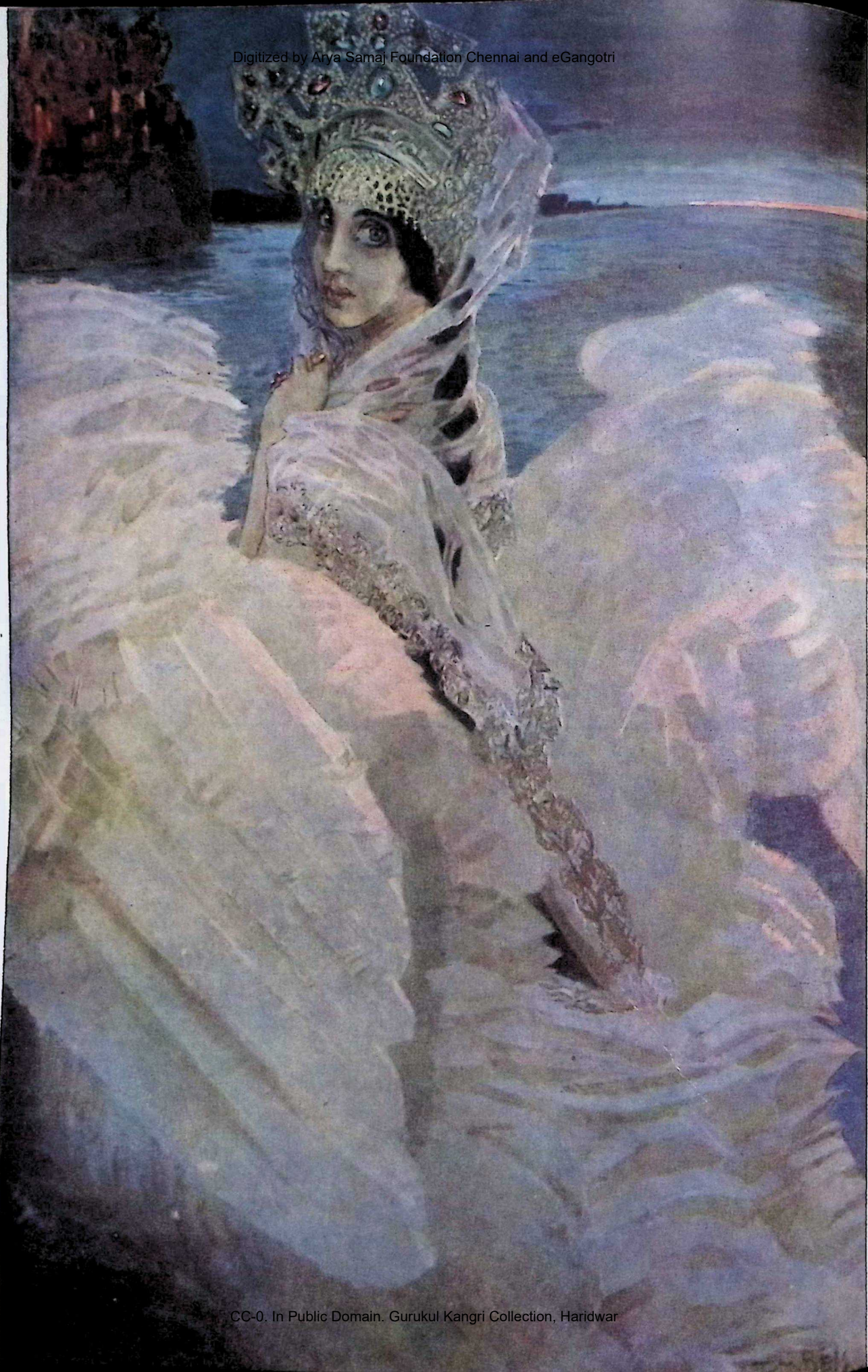
Vrubel's mind was haunted by the image of a proud and lonely Demon—the hero of Lermontov's poem. He presented him now absorbed in thought,

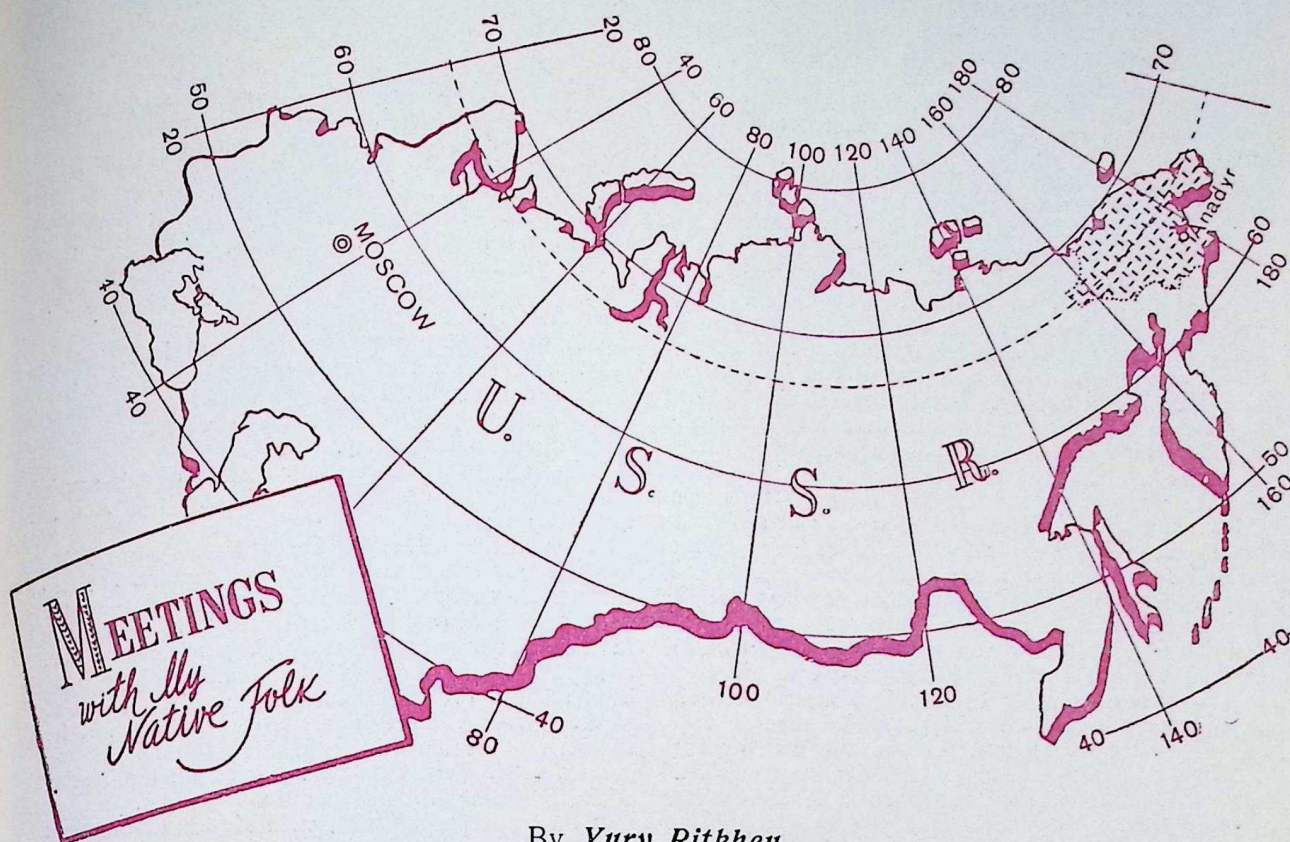
now flying above snow-crowned mountain summits, now plunged in boundless anguish.

Throughout his whole life the artist was greatly interested in folk epic, in Russian fairy tales and legends. It was in the world of folk poetry that he sought for harmony and beauty. In this way were born the fascinating *Queen of the Swans* and *Pan*, embodying the elemental forces of nature, the majolica sculptures of *Sadko*, *Tsarevna-Volkhova*, *Lel*, *The Guest from Vedenets* and many others.

Bearing the stamp of great talent, the profoundly human work of Vrubel has found its place in the treasure-house of Russian and world art.

On the next page is a reproduction of Vrubel's painting *Queen of the Swans*. 1900





By Yury Ritkheu

Yury Sergeyevich Ritkheu, the first Chukchi writer, was born in 1930 in the village of Wellen, in the Chukchi National Area. A graduate of the Department of the Peoples of the North at Leningrad University, he began to write in 1947. His volumes of short stories, *Friends and Comrades*, *The Peoples of Our Shore* and *The Chukchi Saga*, have been published in Russian, and a number of stories have been translated into English, French, German, Polish, Spanish, and other languages.

Not so long ago I had occasion to visit my native places. I wanted to get as full a picture as I could of the changes which had taken place in Chukotka over my student years. I had to use practically all the known means of transport. There was a biting north wind up, bringing with it a cargo of rain and snow, although it was only the end of July. The bad weather made for long and repeated stops in the most unexpected places. That explains why I travelled from Anadyr, the centre of the Chukchi National Area, to Cape Dezhnev, at a speed only slightly above that of a good team of dogs. Of course, the distance is a goodly one, and I was able to see more than I expected.

England, Sweden and Denmark would fit comfortably into the territory of Chukotka. The area is populated chiefly by two nationalities—

the Chukchi and the Eskimos, who speak totally different languages. The Chukchi engage in reindeer breeding and hunting for fur-bearing and sea animals. The Eskimos' occupations before the Revolution were confined to hunting sea animals like the walrus, whale, and seal. The people of the peninsula are clustered in settlements along the coast of the Behring and Chukchi seas, and also make the huge tundra the scene of reindeer breeders' wanderings after the herds.

Long ago, in the 18th century, an officer of the Russian Navy, Captain Bellings, described Chukotka as



A lesson at the Anadyr Teachers' Training College

follows: "From its outer appearance, speaking of this country, one would never think that any valuable natural products were concealed in its entrails."

But even forty years ago there was little to gladden the eye in Chukotka: four taverns, thirty-two chapels, five policemen, seventy-two witch-doctors and... one physician.

Neither the Chukchi nor the Eskimos had a written language. On the whole peninsula there were only three parish schools. Reporting to his superiors, the tsarist official, Olsufyev, wrote: "Schooling continues only three or four months of the year here, and takes place, at that, no oftener than two or three times a week, with part of the school day spent in flogging the pupils who have not learned their lessons at home."

On the coast, Russian and foreign traders pursued their plunderous calling. Just before the Revolution, they began to draw the richer natives into this business. The competition among the traders was fierce. No methods of hoodwinking the people to whom they sold their wares were neglected. A trader by name of Swenson told the Chukchi: "Why do you sell your furs to those swindlers (meaning his colleagues) for mere slips of paper and round metal pieces that do not even have holes in them so that they can be worn on your neck! Come to me, and I will show you what honest trading is." Swenson would conduct the hunters who were taken in by his argument to his own shop, and say, pointing to his big scales: "See—on one side of the scales I will put a Winchester, two rolls of cartridges, an axe, pot and trap and on the other you will put your fox pelts. When the two sides balance, the furs will be mine, and all the other goods—yours. Nobody can fool you that way!"

But it was easy for Swenson to fool the hunters. None of them could count, or read, or write. The Chukchi had no idea of the real value of the things they were given in exchange for their precious furs.

Now there are about 70 schools in the Chukchi National Area where Chukchi children study in their own language. At Anadyr teachers are trained for the area.

I myself am a graduate of the Anadyr Teachers' Training College and, naturally, that was one of my first stops. I had great difficulty in finding the premises among the many new buildings. At the threshold I was met by Vera Analkvasak, who teaches Russian language and literature, and the Eskimo language. I said I wanted to see the lecture rooms I had once attended.

"But there are girls living there now," Vera Analkvasak said with a smile. "This old building has become a girls' hostel."

She glanced at her watch.

"They're still asleep. Come, let me show you the new school building instead."

The new building proved to be at least twice as large as the old. The large bright classrooms, laboratories, and excellent library showed how much was being done to provide the students with all the necessary facilities for study.

"How did you become the mistress of this wonderful institution?" I asked Vera Analkvasak. And this is what I learned:

When Vera was eight, her father, a sea hunter, died, and she was left in the care of her mother. The lot of the orphan was a bitter one in the old days—no wonder the tears of orphans flow so freely in the tales and legends of our people. But Vera's parents were Soviet citizens and members of the hunters' co-operative. That made a great difference in the girl's future. Her mother was put in charge of the co-operative's stocks, and Vera continued her studies.

Time sped. Vera finished school, then the Teachers' Training College. That was not enough, however. Chukotka needs specialists with higher education, and Vera, an honour pupil, was sent to Leningrad to study at the Herzen Pedagogical Institute.

Four years later, her Leningrad friends saw her off for Chukotka again with these words:

"How can you live there now? You're probably not accustomed to the *yaranga* any more." (*Yaranga* is the Eskimo reindeer-skin tent).

"I'm not accustomed to it any more, that's true," said Vera. "But I don't have to be. There are fewer *yarangas* in Chukotka every year. The *yaranga* is as rare as a live witch-doctor."

Vera is not only a teacher. Young as she is, she is also the author of many textbooks used in the Eskimo schools. As you see, the respect she enjoys here has been well earned.

That same day I went to the editorial office of the *Sovietskaya Chukotka*, printed in the Chukchi language. The latest number was in the proof-reading stage. At a large desk covered with fresh sheets that still smelled of printer's ink sat Viktor Keulkut. This one-time herds-boy, who had traversed hundreds of miles by foot in the wake of the reindeer, clearly felt out of place in this big room which was yet so small compared to the vast tundra to which he was more accustomed.

We went outside, and sat down on a pile of building timber recently delivered by two large steamships. Our conversation was quite lengthy and touched on a variety of subjects. Most of all we spoke of the development of the young literature of the Chukchi (Viktor Keulkut is a talented poet himself). When I asked him whether he missed the tundra and reindeer herds, he reflected a moment, and then said:

"Sometimes I want to throw it all up and go back



Hunting season is in full swing

to my reindeer and tundra ... but I'm afraid ... afraid that the paper will call me back, and that the yearning for it will be much stronger than anything I feel for the tundra."

When we parted, Viktor Keulkut gave me a piece of good advice.

"Keep your eyes on the people. The most important change is in the people themselves."

He was right. The most important change in the life of the Chukchi people is the rebirth of a feeling of human dignity and of national awareness. They have begun to feel that they are masters of their own destinies. The eager and inquiring minds of the Chukchi and Eskimos, dulled over the centuries by the difficulties of their struggle for mere survival and by the ignorant teachings of the witch-doctors, have been awakened by the new life and now reach out for knowledge and intelligent mastery of the wild forces of nature. Their curiosity and thirst for knowledge are manifested in a million ways. This explains why the Chukchi and Eskimos are so quick to learn various professions, most of them very remote from their traditional occupations, and why it is not uncommon in Chukotka to meet people with very checkered biographies, who have tried their hands at innumerable trades before finding themselves.

I stood on the shore of the little Bay of Pinakul and waited for a passing motor boat that might take me to the district centre. The Bay of Pinakul is very conveniently situated for the Machine Fishery which has been established there. This is an equivalent of a Machine and Tractor Station, except that the sea takes the place of farming land, and motor boats, schooners and seiners that of tractors and harvester combines. A boat appeared. I asked the sailor who came out on deck whether it was heading for the district centre. His reply was not reassuring. Soon another man appeared on deck, the sleeves of his white shirt rolled up to the elbows, a captain's cap on his head, a pipe in his mouth. The face looked familiar. Was it possible? The man in the cap turned around and stared blankly at me. But of course... there could be no doubt of it—it was Emu! I remember he lived in our village of Wellen and changed his vocation every year. He had been a baker and a motorman, a watchman in the lighthouse, and a sales clerk in a shop before he was made the superintendent of the local warehouse just before I went away to study.

It was a long time before Emu agreed to recognize me. I had to exercise all my powers of persuasion to convince him that it was really I.

"Yes-s-s—?" he drawled incredulously, shaking his head. But you were only a little runt then..."

I pointed out that I had somehow managed to grow up since our last meeting and asked him to take me to the district centre. We went into the deck-house. Emu looked at the large sea compass.

"The compass lies," he said unequivocally, looking at the instrument in question.

"What do you keep it here for, in that case?"

"It's supposed to be kept here. But I know the coast well enough without a compass." His voice sounded more as though he were offended than as though he were boasting.

He looked straight ahead of him, his hands firmly grasping the wooden steering wheel. But mentally all his attention was fixed on one important thought.



Mail from the "Mainland"

"I'm not a real captain, you know," he said at last with a deep sigh.

"Not a real one?" I asked with unfeigned surprise, taking in his captain's headgear and the traditional pipe.

"I have no certificate."

Emu was silent a while, and then told me what was a very sad story indeed for him, though much of it was amusing too.

"When I heard that applications for the captains' courses were being accepted, I could not sleep. It made me envious to see others walk bravely into the office where they were taking them on. I knew that one needed seven-years' schooling to start with. And I had only finished the fourth form. But one day I walked into the office and wrote down my name too. They didn't ask for any school papers and I told myself: those raw kids don't know any more than I do. I managed a warehouse a long time, without so much as losing a single nail. But Emu was sadly mistaken. At the examinations, the superintendent of the warehouse could not find the hypotenuse of a right-angle triangle. How the others jeered at me! There was nothing for it but to go home. Next I went to work in the Machine Fishery, first as an ordinary seaman, and now this year, as you see, they've put me in charge of a motor boat. It's a good boat. 'Gales' is the name."

He looked at me and explained:

"Gales is our word for the course of a ship in relation to the wind."

I tried to reassure him:

"They wouldn't have trusted you with the boat if you weren't a real captain."

"No, I'm not a real one yet," Emu shook his head.

"But I'll get my certificate some day. I'm going to evening school. . . ."

In the evening, as another day in August drew to a close, I retired to my little room and pondered on that meeting.

It is such a short time—only twenty-five years—since a written alphabet was created for our language, and the first readers and textbooks were printed. Now I have friends who are journalists, engineers, and doctors. Shortly before my departure for Chukotka, I had congratulated my friend Vladimir Rentyrgin on the receipt of his certificate as a chemical engineer. In

Leningrad, where he finished the university, he was made many attractive offers to stay on and work there. But Rentyrgin turned them down and went back to the Chaunsky District in Chukotka where he was born.

Last summer Nikolai Koravye, on graduating from the Department of History at the University, also went home. He and Viktor Keulkut are neighbours, so to speak. Their stories are much alike too. Koravye's parents also tended the herds of a rich reindeer breeder. Collectivization had not reached Chukotka yet when Nikolai was a boy, and all the members of this family of hereditary reindeer breeders, the Koravyes, owned only one little reindeer in common. The herd they tended was the property of a rich kulak. This kulak was supposed to be "good-hearted." He allowed the shepherds such food as he considered good for them—the meat of dead reindeer or those stricken with disease and old age. The Koravyes never knew what it was to eat their fill, or wear decent suits and boots. The skins the kulak was kind enough to give them every once in a great while were sure to be old and as riddled with holes as a sieve. And that was how the Koravye family lived in ordinary or "fat" years. In the "lean" years the bodies of the reindeer breeders who had starved to death lay as thick on the tundra as the carcasses of the reindeer that had been cut down by disease or the shortage of fodder. In vain

did Nikolai's parents try to count the number of their relatives who had been called so summarily away—they did not have enough fingers on their hands.

When the Chukchi and Eskimos, like the other peoples of the North, joined the communes, and then the collective farms, a life of plenty and joy came to their *yarangas* for the first time in thousands of years. Russian doctors and vets combated the diseases that raged in these parts. Helped by the natives who had studied in the higher schools of Khabarovsk, Moscow, and Leningrad, they routed death.

I had a letter from Koravye not so long ago in which he said he was working in the Regional Lecture Bureau, and thinking of going for a visit to his parents' home in Khatyrka.

...It is hard to see all of Chukotka in the course of a short polar summer, even given modern means of transport. This time I repeated the same itinerary I had taken many years earlier, when leaving for my studies in Leningrad, only in reverse order.

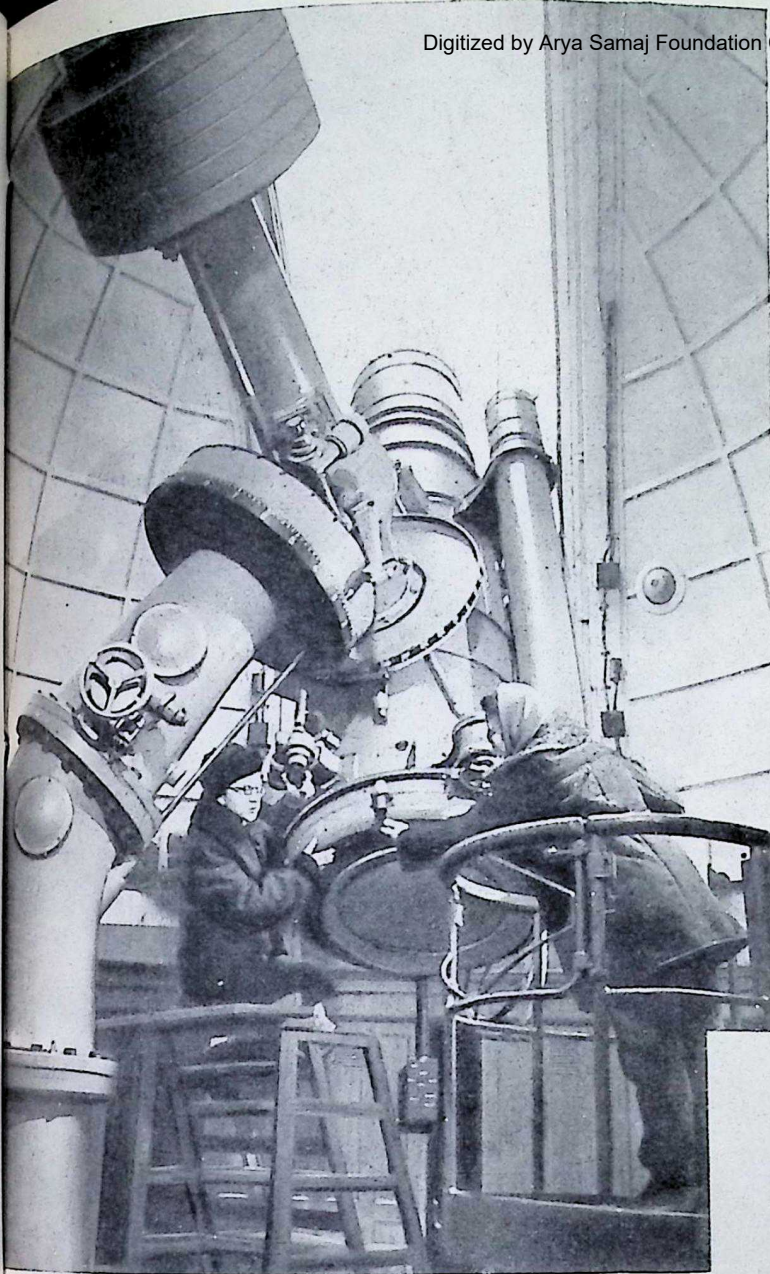
I did not recognize my own country. It had suddenly grown younger, bright-eyed and rosy-cheeked, like a young girl whose life was all before her.

...As I write these lines, from the window of my flat in Leningrad I can see the snow falling quietly, just as it does in distant Chukotka. I watch it and think of my little people, with their big hearts, tremendous dreams, and bright and happy future.

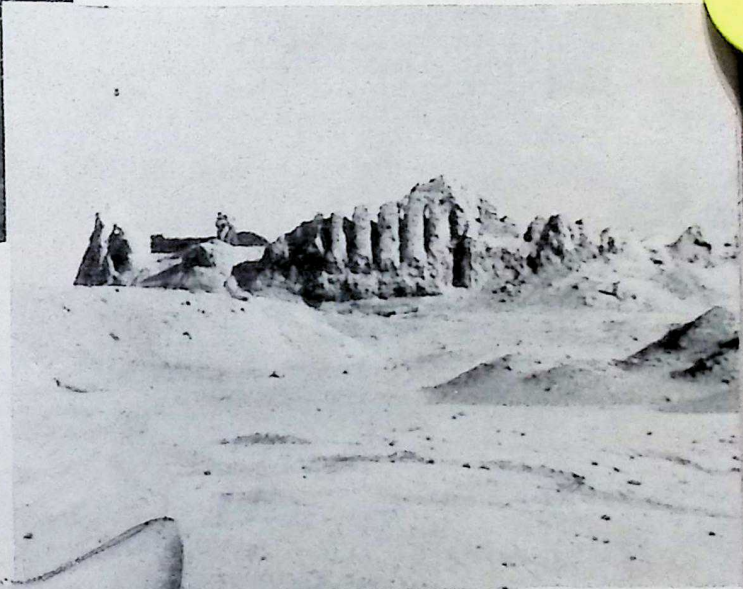
NEWS *in Pictures*

More than a hundred institutions in the Soviet Union are preparing for the International Geophysical Year. The syllabus of scientific research of the Sternberg State Astronomical Institute comprises the study of the terrestrial atmosphere, the laws of the Earth's revolutions, phenomena of solar activity, and so on.

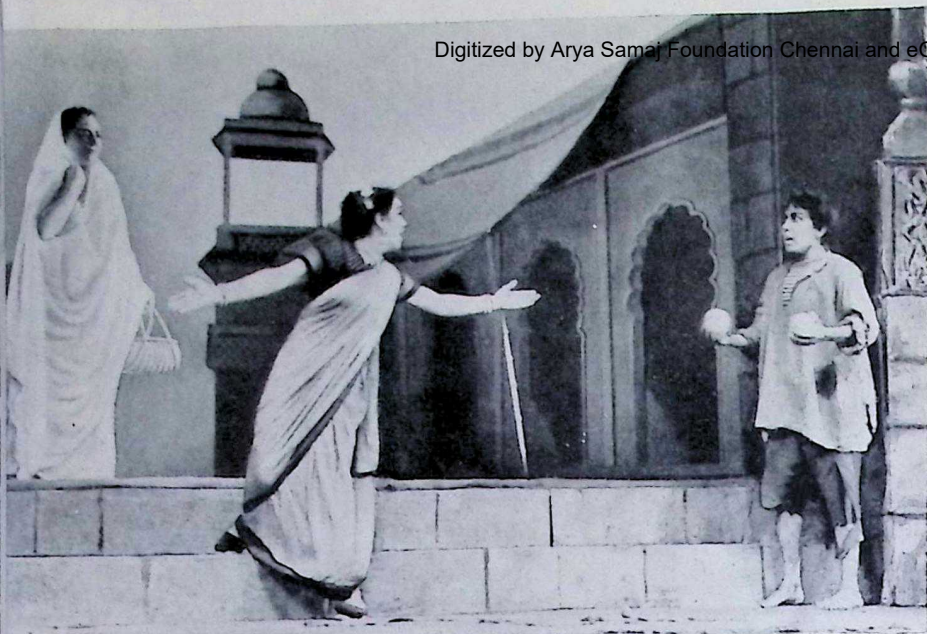
A parabolic reflector, one of the largest in the U.S.S.R., has been installed in the observatory of the institute



For nearly twenty years now, a scientific expedition led by the noted Soviet historian and archaeologist, S. P. Tolstov, now Corresponding Member of the U.S.S.R. Academy of Sciences, has been exploring Kharezmi—one of the most important centres of ancient and medieval civilization on the territory of the present Uzbek Soviet Socialist Republic. More than 600 architectural monuments have been discovered and studied, including a quantity of various objects of everyday life, and sculptures and paintings, over an area of several thousand square miles



Photos: General view of the Koi-Krylgan-kala monument (turn of the IV cent. B.C.—I cent. A.D.); the head of a terracotta statuette found during the excavation of the monument



Film Director Sergei Gerassimov of the Gorky Studio in Moscow is at present shooting a wide-screen colour film in three parts, after Mikhail Sholokhov's novel *And Quiet Flows the Don*. The part of Grigory is played by Pyotr Glebov, that of Aksinia—by Elina Bystritskaya

One of the important events of the theatrical season in Moscow were performances by the theatres of the Russian Federation and the other republics of the U.S.S.R. of their most successful productions. The Uzbek Khamza Academic Drama Theatre scored a hit with *A Daughter of the Ganges* after Rabindranath Tagore's *The Wreck*.

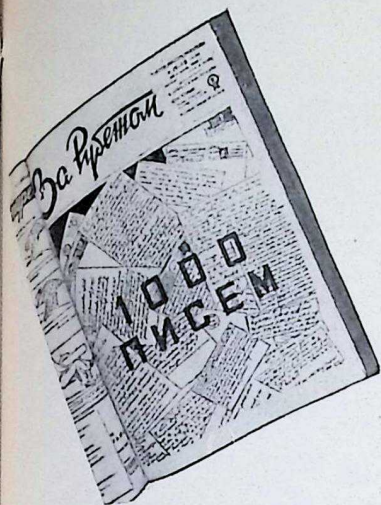
Turning its attention for the first time to the art of the great Indian writer, the theatre has truthfully and profoundly revealed the main idea in the novel—that of man's right to happiness and the necessity of fighting for it. The performance of the Uzbek actors captivates the spectator by its psychological truth and excellent scenic mastery



A new 215-foot ski-jump platform has been built recently on the shore of a lake near Leningrad.

It is a metal structure rising to a height of 155 feet. Its top is 320 feet above the surface of the lake on whose frozen surface the jumpers land.

International ski-jumping competitions have already been held here with the participation of winter-sportsmen from Austria, Finland, the German Democratic Republic, Poland and the U.S.S.R.



GORKY—CHAMPION OF BROADER CULTURAL CONTACTS AMONG THE PEOPLES

By *Georgy Mendelevich*

In an article, *London*, about the British capital, addressed to readers of the Russian and British press by Maxim Gorky almost fifty years ago, the writer urged all peoples to try to know more about each other.

Gorky neglected no opportunity to acquaint himself with the national culture of whatever country he happened to be visiting. That was the case in Britain, where he was particularly impressed with the treasures housed in the British Museum. That was the case in Italy, where he studied the wonderful work of the Italian artists, and in France, where he spent long days in the Louvre. And it was so in many other countries, too.

Gorky urged the development of international cultural relations based on the principles of proletarian internationalism. He launched a number of literary undertakings which helped to impress these principles "firmly on the mind and will of the masses."

Gorky held that the significance of literature went beyond its cognitive and aesthetic value. He believed that literature united people by enabling them to share human feelings, thoughts and ideas.

He did a great deal to acquaint Soviet readers with the work of the best British, French, German, American, Italian and other writers. But he did not minimize the importance of the "small" nations in the general development of world culture. "The size of a nation does not determine the quality of its cultural output," he said. "Norway has given the world Henrik Ibsen and Knut Hamsun. Latvia—Jānis Rainis, and Finland—Eino Leino..."

As long as he lived, the writer retained his lively interest in world culture generally and literature in particular.

Several months before his death he wrote to I. A. Gruzdev from Thessaly, asking: "How can I arrange to get some interesting new books—especially foreign ones?"

Gorky's wide knowledge of foreign literature stood him in good stead in his critical and publicistic articles and enabled him to give a brilliant critical analysis of the work of many foreign authors.

Aside from the keen interest he took in the literary activity of his contemporaries (Knut Hamsun, August Strindberg and Stefan Zweig), Gorky was also person-

ally acquainted with Romain Rolland, Henri Barbusse, H. G. Wells, Bernard Shaw and Martin Andersen Nexö and others and corresponded extensively with them. His letters touched on a variety of problems. Gorky shared his literary ideas with his colleagues in other countries, kept them abreast of cultural achievements in the Soviet Union and the new editions of world classical literature and Soviet writers appearing here, and sent them copies of new books.

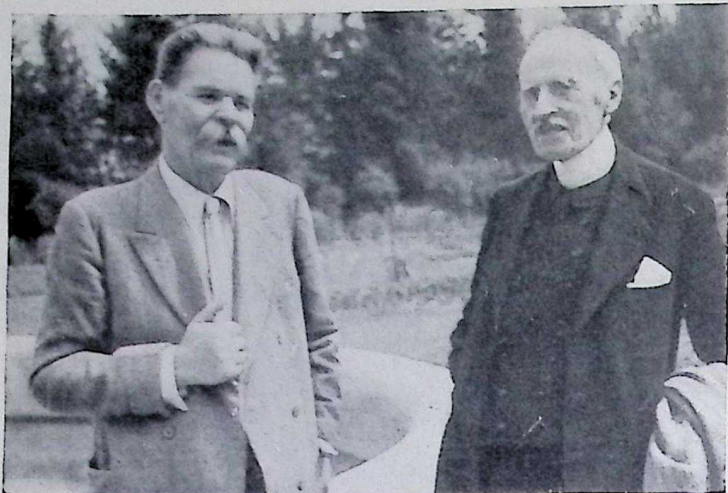
Much of Gorky's correspondence with writers in other lands still remains to be published.

Gorky's unpublished letters are now being prepared for the press. The appearance of the new volume of his *Archives* will give the public a fuller idea of his role in establishing international contacts and popularizing foreign culture in the U.S.S.R.

In a letter to H. G. Wells written in 1920, Gorky described this aspect of his activity as follows: "I am giving a great deal of my time to educating the people.... Have arranged for the issue of 19th-century European literary works—only the best of them, of course. That will come to about three thousand volumes." In this letter Gorky outlined the plan of the *World Literature* Publishing House he had organized the year before. The implementation of this stupendous idea under the difficult conditions of the period was a real exploit.

Gorky defined the aims of the *World Literature* Publishing House as follows: "The Russian people—all of them—who are determinedly seeking spiritual unity with the peoples of Europe and Asia must be familiar with the specific details of history, sociology and psychology of the nations and tribes in company with whom they wish to build the new forms of social life." To this end Gorky also launched a series of books called *The Life of the Universe*, almost simultaneously with the founding of the *World Literature* Publishing House.

Early in the 'thirties, Gorky conceived the idea of bringing out a big new series of foreign novels under the general title of *The Story of the Young Man of the 19th Century*. As he always kept Romain Rolland in touch with cultural developments in the Soviet Union, he also mentioned this undertaking in one of his letters to the French writer: "Last year I supervised the publication of fifteen foreign novels under the general title of *The Story of the Young Man of the*



Gorky and Romain Rolland

19th Century. This year I am editing a series of biographies. Innumerable translations of European literature must be published here."

As the editor of the Russian editions of books by foreign writers, Gorky wrote prefaces to some of them. He supplied the forewords to the collected works of Stefan Zweig, Henri Barbusse's *Le feu*, Fenimore Cooper's *The Pathfinder*, and *The Arabian Nights*.

In the foreword to *The Pathfinder*, Gorky assessed the literary merits of the American writer's novels in the *Leather-Stocking* series—*The Deerslayer*, *The Last of the Mohicans*, *The Pathfinder*, *The Pioneers*, *The Prairie*—as follows: "Cooper's novels still command our interest today, because they are truthful and beautifully painted pictures of the history of the settlement of the North American states." Gorky stressed the educational significance of Cooper's books, which for almost a century have made popular reading with the young of all lands. He cited pronouncements of some Russian revolutionaries who highly appraised the role of Cooper's books in developing a sense of honour and gallantry.

In his preface to *The Arabian Nights*, Gorky examined such questions of literary history as the origin of the fairy-tale and the influence of folklore on a number of major works by world literary classics. By their profound content and understanding of the spirit of the period in question, these introductions rank with the best scholarly essays in literary criticism.

In order to keep Soviet readers constantly in touch with life and events in other countries, Gorky began to publish a journal in 1932 called *Foreign Lands*. He defined the basic tasks of the new journal in an article for the first issue: *What Kind of a Journal Should "Foreign Lands" Be?*

The article stressed the importance of acquainting readers with foreign paintings, films, theatrical productions—in fact, everything we understand by the term "the spiritual life of man." The best form of presentation, in Gorky's opinion, was semi-fictionalized reportage. The journal gave a good deal of space to excerpts from newspaper and magazine articles, books, legislative acts, contracts, personal correspondence, diaries, and so on.

It regularly published essays and notes by foreign writers who had visited the Soviet Union.

Foreign Lands was divided into several permanent sections. The first issues contained an *Alphabet of the Foreign Press*, giving brief descriptions of the important foreign newspapers and journals. Each issue included a *Dictionary of Current Events*, containing brief explanations of the most important facts, personalities and terms readers needed for an understanding of current events in other countries, as well as foreign words and expressions. Another section, devoted to the world book mart, acquainted the readers with the fictional and social-economic books appearing abroad by giving large fragments from them, or separate stories, or reviews, both translated and in the original. The journal's contributors included Louis Aragon, Henri Barbusse, Romain Rolland, Elsa Triolet, Yu Ta-fu, Bertolt Brecht, Willi Bredel, Bernhard Kellermann, Heinrich Mann, Lion Feuchtwanger, Karel Capek, John Galsworthy, H. G. Wells, G. B. Shaw, Sinclair Lewis, J. B. Priestley, John Reed, Upton Sinclair, and many others.

Alongside with these foreign authors, Soviet writers also took an active part in the work of *Foreign Lands*. In addition, well-known foreign and Russian scientists contributed to the section devoted to scientific and technical news.

His work in *Foreign Lands* suggested to Gorky the interesting idea of writing a momentary, almost cinematographic sketch of the life of contemporary mankind as a whole. This idea was embodied in the book, *One Day in the World*, describing how an ordinary day passed in 50 countries (the day was September 27, 1935), and thus reflecting the different life of different people. *One Day in the World* was a big collective effort on which Soviet and foreign writers collaborated. It was finished in 1937 after Gorky's death.

Gorky was a passionate propagandist of international cultural co-operation. He held, and rightly so, that cultural contacts should be mutual, and strived persistently to acquaint readers in other countries with the life of his native land. He often referred to the example of Turgenev who "was a tireless propagandist of Russian art in France." Turgenev, he said, "was the first to pave the way to the worldwide recognition and great influence of Russian art today in Europe and America."

Concerned with popularizing the Russian classics and Soviet writers in other countries, Gorky wrote the prefaces for the American editions of the works of Pushkin and Leskov, for Ilyin's *Mountains and Men*, for the French edition of his own novel, *Mother*, and the English edition of Leonid Andreyev's novel, *Sashka Zhigulyov*.

Romain Rolland attached great importance to Gorky's role in bringing about greater intellectual rapprochement between Russia and the countries of Western Europe, and in one of his unpublished letters to the Soviet writer, dated March 18, 1918, he observed that Gorky was the man destined to help establish cultural contacts between Russia and the West.

Gorky's literary ties were not confined, of course, to Western Europe. He was very interested in China and India. In their letters the Chinese writers, Hsiao-San (Emi Hsiao), Tsou T'ao-feng, Hu Lan-ch'i and

others kept him well informed on the political situation and on literary affairs in their country.

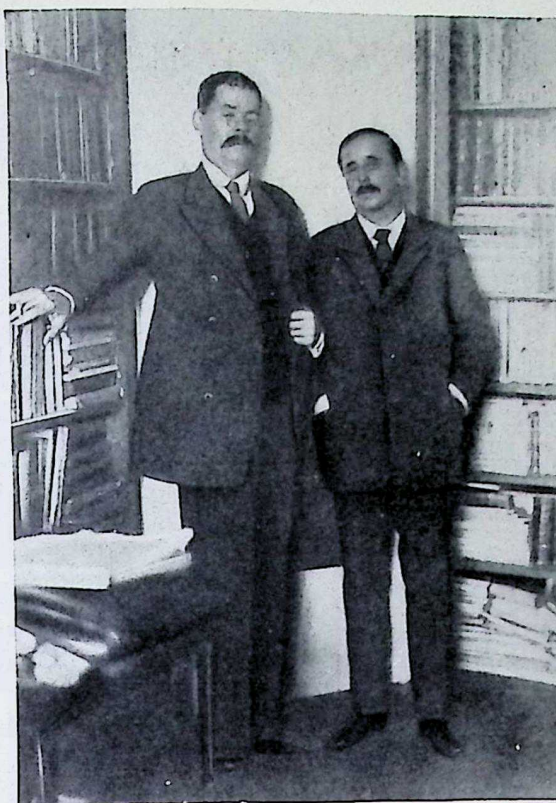
Gorky never limited his foreign contacts to literature alone, and considered it highly useful to develop international contacts in the field of science as well. He was keenly interested in the achievements of foreign science and technology, and availed himself of every opportunity to make the personal acquaintance of scientists abroad. When he was in Paris in 1906, he visited the laboratory of Pierre and Marie Curie and acquainted himself with their researches in the field of radioactivity. That same year he called on the famous British scientist Rutherford, in his laboratory in Montreal.

During his American visit, Gorky interested himself in the work being conducted by the American scientist and Nobel Prize winner, A. Carrel, in the field of the transplantation of tissue, and described Carrel's achievements enthusiastically in his letters.

He invited many foreign scientists to contribute to the publications of which he was the editor. He included the biographies of scientists of many other countries in the series, *The Lives of Great People*. His comments on the manuscript of Professor K. K. Kekcheyev's *Biography of I. M. Sechenov* are to be found in his archives, awaiting publication. He expressed the view that the appearance of a book about Sechenov called for the publication of biographies of Virchow, Koch, Helmholtz and Humboldt too.

Gorky was one of the first to popularize the achievements of Soviet science and technology abroad.

In 1931 he asked D. Kursky, the Soviet Ambassador to Italy, to send Romain Rolland the films, *Turksib* and *Earth*, noting that "it was necessary not only for him (Rolland), but also for his numerous



Gorky and H. G. Wells. Petrograd. 1920

friends in Switzerland and all the diverse people who often call on Rolland, to see them."

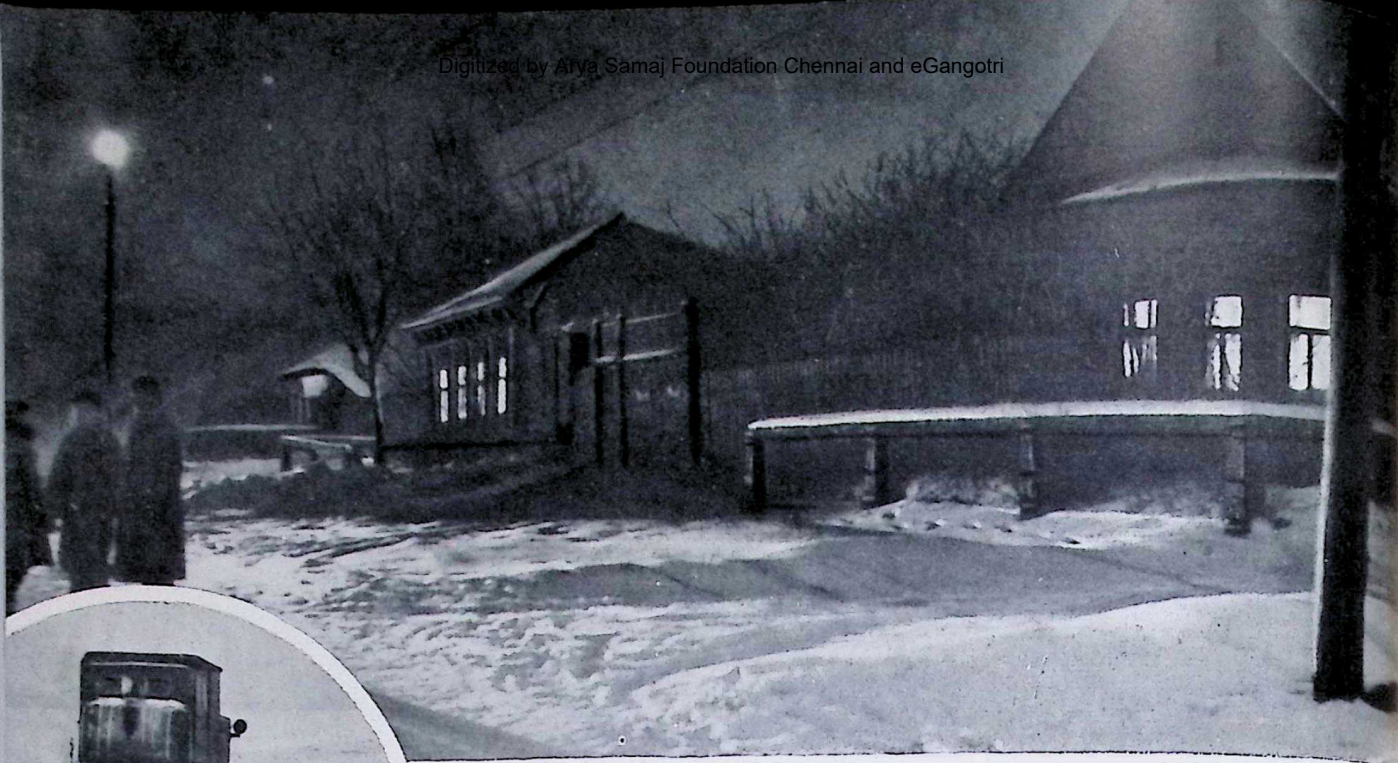
He appealed on many occasions to the heads of the Institute of Experimental Medicine, Academician A. D. Speransky and Professor L. N. Fyodorov, to write about the work of the institute in the foreign press. He criticized the U.S.S.R. Society for Cultural Relations with Foreign Countries (VOKS) for not using every channel to acquaint other countries with the achievements of Soviet culture as fully as possible. In his archives one can still find his unpublished report, *On VOKS*, in which he demanded that serious thought be given to the methods and results of our work in popularizing the Soviet Union's achievements abroad, and in explaining the great process taking place in the country, the process of remaking society and man and building a new, socialist culture.

In keeping with the tradition of the foremost representatives of Russian cul-

ture, Gorky brought all his great love for man, all the passion of his ardent nature to the task of developing cultural ties among the nations.

The great proletarian writer not only dreamed of uniting all the people of the globe engaged in fruitful peaceful work and creating lasting cultural treasures, but also worked persistently to bring this dream to reality. His work is not dead, and has not been buried under the dust of archives.

Acquaintance with the best works of literature and art of many countries has become part and parcel of the spiritual life of the Soviet people. And now, when reactionary forces in the West are again bent on raising insurmountable barriers to contacts among the nations, Gorky's call to the people "to know more about each other" again has a timely ring.



On the **SPARK** Collective Farm

By Yefim Don and Alla Gerber

Actually we had not intended to visit *Iskra* (*Spark*) but were on our way to a neighbouring collective farm, well known for its livestock breeding.

We got a lift in a car going the same way and were driving briskly along the Gorky-Murom highway, which was covered with a thin layer of fluffy snow. Our talkative driver was at first quite offended when he heard where we intended to go, but then he began to explain patiently and at great length that there was no better collective farm in the whole Bogorodsky District than *Iskra*. Of the many arguments he brought forward the following two seemed to him most convincing: first, that there would be a wedding celebration that day, and second, that he himself was born on this farm. He argued so eloquently that to our own surprise we gave in to him.

An hour later we were already in the collective-farm office, watching with interest how the farm chairman, Pavel Dyomin, its agronomist, Vassily Zobin, and the agronomist of the Machine and Tractor Station, Alexander Afraimovich, distributed their forces on the map to obtain the best results in the harvest campaign (Photo No. 3); the greater part of the collective-farm income—about two-thirds—is derived from animal husbandry. *Iskra's* pride is its

beef and dairy cattle, thoroughbred stock of the highly productive Krasnogorbatovka breed—over 500 heads in all—nearly half of it being fattened for slaughter.

"Now, you want to hear about our achievements," said the chairman. "We have some, of course. But the most important thing is that they are due not only to our pedigreed herds, but to the work of our collective farmers. Our members work well and their earnings are correspondingly high. Last year our income amounted to 3.5 million roubles. We distributed 38 per cent as payment for work-day units to the collective farmers,



not counting remuneration in kind. Take for example, Kapitolina Alexandrovna Volkova," continued the chairman, looking through one of the books. "She received 5,388 roubles in cash, more than two tons (about 40 cwt.) of grain, over 35 cwt. of potatoes, 19.5 cwt. of vegetables, 17.6 cwt. of fodder. Many others earned as much."

"What has the collective farm done with the remainder of its cash income?"

"Eighty thousand roubles were used for cultural amenities," the chairman replied. "Then we settled up with the government. The rest was assigned to our indivisible fund which, as you know, is used to develop the farm as a whole."

Walking across a field to the livestock sections, we suddenly heard the characteristic noise of a tractor. We were rather surprised. Winter, and a tractor working in the field! It turned out that work to retain the snow in the fields was carried out with the help of tractors (Photo No. 1).

The livestock sections consist of sixteen buildings: seven are built of brick, the others are wooden structures, for *Iskra* is not one of the richest collective farms. In one building we watched Tosya Evseyeva skilfully handling young calves. This nice-looking girl, who is only 20, has already reared 360 calves. At present there are 31 calves in her care. She looks after them till they are four months old, then they are transferred to the next "form" where another "nurse" takes over. Near the livestock sections is the "collective-farm factory" which produces peat humus pots (Photo No. 4). Gorky Region has a short summer and these pots are used to speed up the development of plants. The factory will make 300,000 pots in April.

Then we went to the club. On the way there we

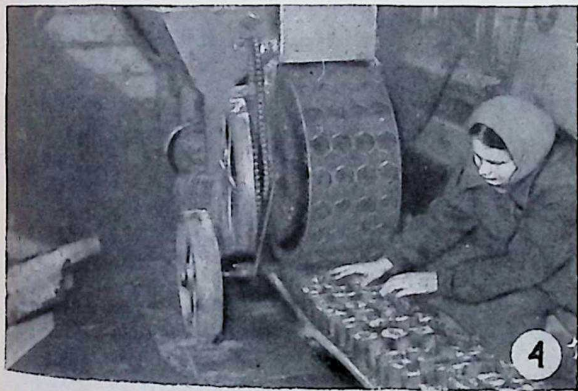


stopped frequently to chat with the collective farmers we met. In front of one of the old houses stood a sledge with timber. It had been brought here for the loader, Vladimir Krylov, who intends to build a new house (Photo No. 5). The collective farm supplies timber for individual home building at a low price and under the deferred payment system. Bricks, iron sheets, cement and nails can be obtained in the same way. Delivery is free and building-labour is also available. It is convenient and cheap. So more and more collective farmers are building new houses.

At last we reached the club, a fairly large wooden building with cosy, warm rooms and a hall seating 250. In the radio-room people were preparing for the next broadcast. In five minutes' time Elizaveta Lyusina, the best milkmaid of the collective farm and of the whole region, was to give a talk on her method of milking. And she has something to tell of: last year she obtained 1,050 gallons of milk from each of the 10 cows in her care. She is a permanent member of the U.S.S.R. Agricultural Exhibition.

Lyusina approaches the microphone rather nervously (Photo No. 2).

We made the round of the club. In one of its rooms people were studying field cultivation. Throughout the winter, courses on agronomy and livestock breeding are held in the collective farm (Photo No. 8). In the library the energetic Galina Ivanova had just received new books and was distributing them on the shelves (Photo No. 6). Each parcel of books gives great pleasure, for the library serves about 1,000 readers and has so far only 5,500 volumes. Galina Ivanova has a travelling library in each of the four villages which form the collective farm. She takes correspondence





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courses in librarianship. Later we met her son Yura in the carpenters' shop, where the fourth form pupils of the collective-farm school received manual training (Photo No. 7). *Iskra* has so far only an elementary school and the older pupils have to walk to a neighbouring village. But soon the children will receive a present—a new 10-year school....

In the dressing-room of the club behind the stage we found the collective-farm actors, Alexander Voronov, crèche helper Galina Gaganova and gardener Lilya Shubina, who were preparing for dress rehearsal (Photo No. 9).

The following day, a Sunday, the weather was fine. We strolled round the village, tobogganed down the hill. In the wood we met a real Jack Frost, the 67-year-old Ivan Vladimirovich Beryozin who works as a watchman. Ivan Vladimirovich loves to hunt in winter (inside front cover). It was suggested to him that he should retire on a pension, but he has not yet made up his mind. "I'll still have enough time to rest, I get bored without work," is his usual reply.

Up to last year the collective farm did not pay old-age pensions. Now the management has decided to pay pensions amounting to 50% of the average annual earnings received by the collective farmer during the previous 10 years. If he worked for a shorter period, the general meeting decides what amount shall be paid. At present there are 80 old-age pensioners in *Iskra*.

In the evening we went to the wedding. The whole collective farm seemed to have gathered in the house of the bridegroom, the loader Nikolai Volkov. It was a gay wedding celebration with songs and dances (Photo No. 10).

When we were already on our way home, the talkative driver asked us smilingly: "Well, are you sorry you came to *Iskra*?" No, we don't regret it. And this sketch (which the editor did not plan) proves it.



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A Friend of Russian Writers and Painters

(A Page from the History of Franco-Russian Cultural Contacts)

By V. Moskvinov

From the early 1890's there began to appear in French publications translations from the works of Russian writers made by the young writer, Denis Roche. The latter was a contributor to the then fashionable well-illustrated *Revue Illustrée* which dealt with topical questions and kept abreast of life in foreign countries.

Denis Roche made frequent visits to Russia and completely mastered the Russian language. To his pen belong translations of the works of Gogol, Leskov, Leo Tolstoy, Chekhov, Korolenko, Gorky and other writers. It was not long before Roche contracted close ties with many prominent figures in Russian culture, with some of whom he carried on a correspondence.

The numerous letters that have been preserved in Russia afford valuable information as to the ties binding the two cultures—the French and the Russian. Only part of the correspondence, however, has been published, and that only in commentaries to the works of Russian writers and painters, and it is thus but little known in wide public circles. We shall try in these pages to give a general outline of Denis Roche's work in Russia, and his contacts and friendships with Russian writers and artists.

The first person he met in Russia when starting work on translations into his native tongue was the editor of the Russian section of the *Cosmopolis* journal, F. D. Batyushkov, who contributed greatly to establishing connections between the Russian and the West European cultures. An animated correspondence sprang up between the two men. Roche gradually became acquainted with other writers and artists, Batyushkov invariably promoting these contacts.

It was Batyushkov, too, who appears to have brought Roche and Chekhov together. In 1897 Roche translated the tale, *Peasants*, and sent the fee to Russia. Chekhov was in France at the time. On receiving the intimation from his people at home, he wrote to Roche: "I saw the number of the *Quinzaine* containing *Peasants* when I was in Paris, and the book gave me great pleasure. As to the money you have sent, I wrote home to ask them to treasure it for me. It is dearer to me than 111 francs, and I shall try to spend it on something that will give pleasure to both of us" (from a letter of December 8, 1897). Batyushkov helped Roche to get acquainted with Repin. Speaking of the connection later, the great painter said: "I remember that charming man, Denis Roche, asking me not very long ago through F. D. Batyushkov to do an illustration to his translation of Chekhov's *Peasants*. I consented with the greatest pleasure. I am so fond of Chekhov, that consummate master of expression. How eagerly I set to work!"

The drawing was ready towards the end of 1899. Concurrently, at the request of Roche, Repin made an illustration to Gorky's *Green Kitten* for the *Revue Illustrée*.

There is a curious story attached to this drawing. On October 3, 1898, Roche wrote to Batyushkov: "Monsieur Repin would like to do two drawings to a story of either Gorky or Korolenko, Chekhov or Melshin, not yet published in France, and which I would now translate. *La Revue Illustrée* has asked me to come to terms with Repin on the point."

Batyushkov immediately notified the artist of the offer made by the French magazine. Repin accepted it and chose one of the works of Gorky, whose genius had already forcibly asserted itself in Russia as well as abroad. One of the best educated among the Russian painters, greatly interested in what was new in literature, Repin had closely followed Gorky's successes and cherished the idea of painting his portrait. Repin's personal acquaintance with Gorky was quickened by Denis Roche.

The next step was to choose the story. Which one should it be? Roche himself, as the translator, thought of several: *In the Steppe*, *Emelyan Pilyai*, *The Affair of the Clasps*, *The Green Kitten*. Of the latter, Roche wrote to Repin: "I still think *The Green Kitten* the most suitable for *Revue Illustrée*" (letter of February 4, 1899).

In the November issue of the *Revue Illustrée* for 1901 the translation of *The Green Kitten* was published accompanied by a highly artistic reproduction of Repin's illustration. The publication of the drawing to the *Green Kitten* is connected with an incident that caused its author no little worry. The fact is that Gorky and Repin had agreed to use the drawing in the Russian editions, too, which was quite natural. But the illustration had been commissioned by the French magazine, and to have it appear in Russia before it was published abroad was not quite the thing. It so happened, however, that the illustration to *The Green Kitten* was published in the March issue of the magazine *Zhizn (Life)* for 1900, i. e. earlier than in France. Repin was terribly annoyed. He wrote about it to Batyushkov. "The entire blame for that incident falls upon myself, and I must inflict the punishment on myself, through the fees. I flatly refuse to accept them. By the way, I told Denis Roche long ago that he owes me nothing in the way of a fee. I beg you to confirm my statement." In conclusion, Repin wrote that he was enclosing his photograph for a special Russian issue of the *Revue Illustrée*.

All this was accomplished thanks to the efforts of the indefatigable Denis Roche. In April 1899 he wrote to Batyushkov: "In this issue the question of Russian art is to be dealt with, and my article on Repin will appear. Gorky's *Green Kitten* will also be there with a portrait of the author and Repin's illustration." Moreover, Roche wrote that he had finished the translation of another of Gorky's stories—*Chelkash*, which would be printed in the same issue as *The Green Kitten*. However, the publication of the latter with Repin's illustration dragged on for one more year,

and the special Russian issue of the *Revue Illustrée* never came out at all. The material had evidently not been delivered in time for the 1900 Exhibition season in Paris, which was the time when the publishers had intended the May issue containing the Russian materials to appear. As we see from Batyushkov's letter to Repin written in 1900, it had also been planned to publish Roche's article on Repin in the same issue and to give a portrait of the Russian artist on the cover. As a matter of fact, the article in question only appeared in the 12th issue of the magazine for 1902. It runs into eight pages and contains a detailed study of the great Russian painter's art. Nine reproductions of the most outstanding of his canvases were appended: *The Volga Boatmen*, *Church Procession*, *Unexpected Arrival*, *Zaporozhye Cossacks*, *The Duel*, and others, as well as a photograph of Repin in fur coat and cap.

Batyushkov further wrote that he had read Roche's article on Repin in the manuscript and helped the French writer in collecting additional material.

We have already said that Roche was one of those to whom we owe Repin's portrait of Gorky. The commissioning of *The Green Kitten* illustration by the *Revue Illustrée* undoubtedly hastened the acquaintance between the artist and the writer. It took place in the autumn of 1899, when Gorky was visiting St. Petersburg for the first time. Repin and Gorky appear to have had some talks there concerning *The Green Kitten*, and Repin proposed that the young writer should sit to him. Gorky consented. The portrait was done in October of the same year.

When in that same year of 1899 Roche asked Gorky, through Batyushkov, for permission to translate his stories, the writer jokingly replied: "Tell Roche that he can translate and publish my stories

wherever he likes, now and always and for evermore. And if it's possible, and if it doesn't inconvenience Monsieur Roche, let him send me the part where *The Green Kitten* is printed with Ilya Yefimovich's drawing to it. I am not interested in *The Green Kitten*, of course, but I'd look at Repin's drawing with the greatest pleasure. And so, if possible, let Roche send me the aforementioned drawing. And may God bless Denis!" (Letter to Batyushkov of Dec. 10, 1899).

The drawing to *The Green Kitten* and the illustration to Chekhov's *Peasants* were sent to Roche through Batyushkov at the very end of the year 1899, and the authors saw them. Gorky was delighted that Repin had grasped the essence of his story. "You," he wrote to Batyushkov at the beginning of 1900, "have given me great pleasure by sending Repin's wonderful picture. I like it, and so does everyone here, tremendously. How much life there is in it, how truly he has understood Zazubrina, and the old man, and all of them. It's good!"

Through Roche, Repin asked the *Revue Illustrée* editors to send the originals of the pictures to Russia as soon as they were no longer needed. The request was fulfilled punctually. Repin announced the drawings to be the property of the authors and they remained with Chekhov and Gorky for a long time. At present the drawing to *Peasants* is preserved in the Chekhov Museum at Taganrog, while the illustration to *The Green Kitten* was lost due to Gorky's arrests and removals in the early 1900's.

A translation of Korolenko's story, *A Strange Girl*, made by Denis Roche was published in the June issue of the *Revue Illustrée* for 1900. The most interesting thing about it is that the story was accompanied by drawings made by its author, who showed himself to be an excellent draughtsman. Apparently, this illustration was the first specimen of the author's artistic work ever published.

We have seen how fruitful was the French translator's connection with some outstanding Russian writers. Neither should we underestimate Denis Roche's activities as an art specialist. It is as a connoisseur of art that he has left his name in Russia, and in his native land. Roche's papers were published in Russian art journals during a good ten years' period. Let us take *Stariye Gody* (*Old Times*), an influential pre-revolutionary publication. From 1907 and up to the outbreak of World War I, Roche was a frequent correspondent to that journal. In his articles he acquainted Russian readers with French art, mainly with those of its features that were in some way related to Russia. To take a case in point: in an article dated 1911, he speaks of some unpublished sketches in



Repin. Sketch for Gorky's *Green Kitten* (the date indicated is a mistake; the actual date was 1899)

gouache of Russian national types made by Duc de Liria (18th century) that were to appear in his Russian memoirs. In the following year he writes of several studies by Langlois for the panorama of the year 1812; in 1913 Roche writes about the drawings of Nicolas Pineau; in an article dated 1914 he speaks of the French painter Parisot and his stay in Russia, etc.

While visiting the mansions of Russian nobles in St. Petersburg and Moscow, Denis Roche had many an opportunity of admiring the magnificent suites of French furniture brought to Russia at different times. His was no idle curiosity of the foreign tourist. Roche was the author of a *de luxe* edition under the title of *French Furniture in Russia*. His study on the subject is known to everybody engaged in this branch of applied art. The productions of the French crafts are shown in hundreds of beautiful illustrations. The publication deals in the main with the admirable specimens of what was formerly the collection of Baron Stieglitz and the museum attached to the St. Petersburg School of Applied Art named after him. The book appeared in Paris, the scholar's birthplace, in 1913. In Paris, Roche also published three papers on the Russian portraitists of the late 18th and early 19th centuries—D. G. Levitsky, V. L. Borovikovsky and the 19th-century caricaturist, P. M. Shmelkov.

The above has been gathered crumb by crumb from various sources. For a long time we knew nothing of Denis Roche's biography. Nor did we have any coherent data bearing on his activities. Not long ago, in acquainting ourselves with the publications of the Paris *Institut des études slaves* we read in Vol. XXIX of the *Revue des études slaves* an article on Roche written by the eminent French Slavist, André Mazon.

We learned that Denis Roche died on August 1, 1951, at the advanced age of 83. World War I and the October Revolution interrupted his connections with our country, but never for a moment did he cease loving it or serving to the best of his abilities the cause of rapprochement of the two cultures.

André Mazon tells us a great deal that is new to us. Thus, for example, besides the persons here enumerated, he mentions, among Roche's friends and acquaintances, the celebrated lawyer, A. F. Koni, the famous actress, M. G. Savina, the artist and patroness of artists, M. K. Tenisheva, and the Vice-President of the Academy of Arts, I. I. Tolstoy. We also learn that in 1899 Leo Tolstoy received Roche at Yasnaya Polyana.

In the last years of his life Roche translated into French the plays of Turgenev, leaving the manuscripts of his translations of the comedies, *The Young Hopeful* by Fonvizin and Griboyedov's *The Mischief of Being Clever*, to his son—Dr. Roche. Denis Roche also translated Gogol's *Marriage*.

Repin. Portrait of Denis Roche

But it is the 17-volume collection of Chekhov's works translated into French, the fruits of the labours of many years, that is justly regarded as Roche's most important contribution to the development of Franco-Russian cultural contacts. According to Mazon, the last volume of this edition comprises but a small part of the great Russian writer's letters. The remaining three volumes of his correspondences have remained in manuscript. "It is a veritable memorial," says Mazon, "and the Plon Publishing House must not leave it unfinished as much in honour of the translator as of Chekhov himself who granted Denis Roche the exclusive right to translate his works into the French language."

André Mazon also mentions a voluminous manuscript which after Denis Roche's death remained with his heirs, and which contains abundant material for the study of French and Russian art. "He has played a dual role," Mazon says, "on the one hand, he threw light on the ties binding the art of France to the art of Russia, by showing the treasures of Russian museums, including the works of French masters contained in them; on the other, in his wonderful translations he introduced to France some outstanding Russian writers until then little known in that country."

Speaking of Denis Roche's personal qualities, Mazon stresses his great charm, the kindliness of his nature, his humaneness.

I think it will be interesting to Professor Mazon and many French readers to learn that in the U.S.S.R. there exists a portrait in pencil of Denis Roche executed by Repin in April 1905. This portrait has never been published. It is preserved in the Russian Museum in Leningrad—and is one of the masterpieces of Repin's pencil drawing. The canvas presents the smiling, "fascinating," as Repin himself called it, face of a French intellectual who has rendered great services to the cause of the rapprochement of the Russian and French cultures.



Soviet Literature in Foreign Languages

Soviet Literature is a monthly in its ninth year of publication. It appears in five languages—English, French, German, Polish and Spanish—and has subscribers in 62 countries.

Its main task is to acquaint the reader abroad with literary works giving a truthful picture of present-day Soviet life. It features works of prose, poetry and drama that have proved popular with Soviet readers.

Thus, *Soviet Literature* has carried the initial chapters of Mikhail Sholokhov's second book of *Virgin Soil Upturned*, Leonid Leonov's *Russian Forest*, Nikolai Chukovsky's *Baltic Skies*, Emmanuil Kazakevich's *The House on the Square* as well as Vera Panova's story, *Seryozha*, Nikolai Nossov's children's story, *The Adventures of Dunno and His Friends*, and short stories by Boris Polevoy and Vsevolod Sysoyev.

Considerable space is given to recent developments in Soviet and foreign literature and art, as well as information on cultural events.

The book review section presents critical essays on recent publications, articles dealing with discussions in Soviet literary circles and comments on new books.

The magazine regularly publishes reviews of literature of various countries and detailed critical analyses of outstanding books by contemporary foreign writers.

Anniversaries of great writers and artists of the past are marked by special articles. The section *Literary Portraits* tells of the life and work of prominent Soviet authors.

The magazine strives to acquaint the foreign reader with Soviet fine arts and the classical art heritage. Every issue carries a number of reproductions of the most popular canvases and sculptures, as well as illustrations to the text, photographs and motion picture stills.

In 1957 a wider range of topics is being dealt with by the magazine. One of its new sections gives sketches of new construction sites and virgin lands, the life of Soviet intellectuals and youth, and other current topics. The editors plan to present some popular works by

Soviet authors which have been out of print for many years.

Here in brief are a few recent issues of *Soviet Literature*.

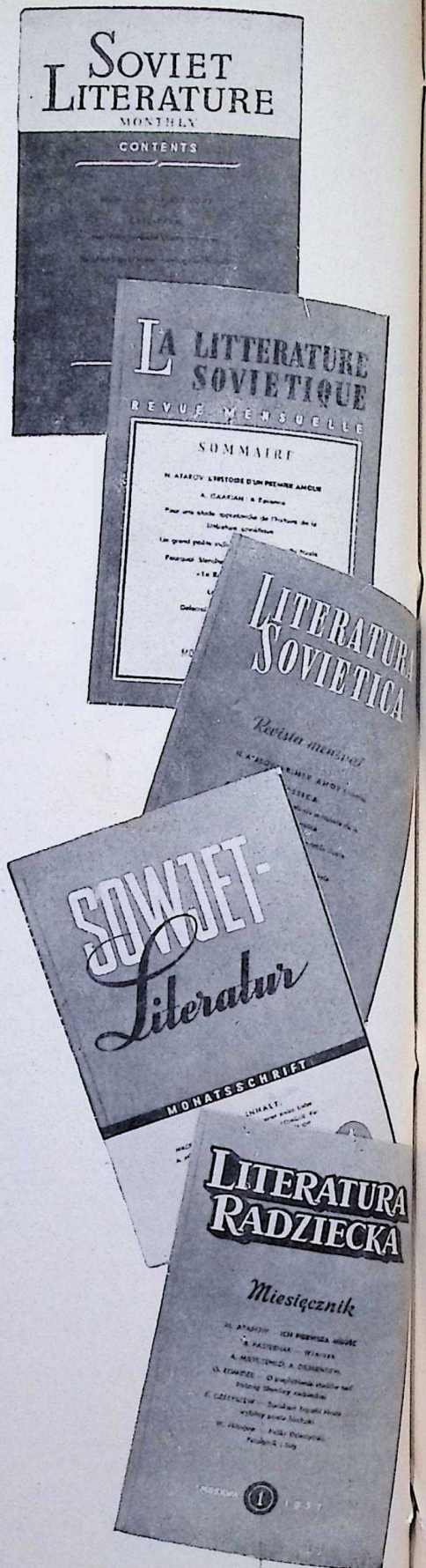
The January issue opens with *First Love* by Nikolai Atarov, Editor-in-Chief of *Moskva*, a new literary and art magazine. It is a story of two schoolchildren, their first love, the shaping of their characters and their search for their own road in life.

Pot-Holes in the second issue is a story by Vladimir Tendryakov, a young but already well-known writer, and the author of *Son-in-Law* and *Sasha Leaves Home*. Tendryakov is concerned with man's psychology, and the complexity and contradictory nature of his sentiments and actions. The author's heroes usually find themselves in circumstances which serve as a touchstone for their intrinsic value.

The plot of *Pot-Holes* is simple, yet dramatic. On a trip, a young man, vigorous and happy-go-lucky, meets accidental death. But, it transpires, his death is not the result of sheer accident. The real cause of the tragedy is the deeply-veiled, and, consequently, highly dangerous, bureaucratism of a rural "chief." The story is distinguished by profound humaneness and truth, for the author does not whittle down the sharp edges, and depicts life in all its complexity. And this is precisely what carries conviction.

Numerous letters from abroad ask for adventure and hunting stories. *Retribution* is a hunting story by Alexander Peregudov, published in one of the first issues.

The third issue contains *On Probation*, a well-written story by Pavel Nilin. This takes the reader back to the first hard years of the Soviet Republic. Two young men, members of the Komsomol, arrive in a remote Siberian town to work in the local Criminal Investigation Department. They are the same age but utterly different in outward appearance, character and approach to life. Egorov is irresolute, meditative, sensitive, and at first he appears to be out of place in the tough life of the department. But when faced with human suffering, he is deeply moved by it, and his heart swells with hatred for those



(Continued on page 64)

A Poet and Thinker of Ancient Ma'arri

By S. Shiroyan

Abu-l-'Ala al-Ma'arri, outstanding Arab poet and thinker, died 900 years ago. Together with the people of Syria and other Arab countries the Soviet people are marking this anniversary.

Abu-l-'Ala was born at Ma'arrat, North Syria, in 973. As a child he lost his eyesight, but this handicap did not prevent him from becoming one of the savants of his time.

In the darkness of medieval ages Abu-l-'Ala came out against the iniquities of contemporary society and openly attacked scholastic theories, proclaiming the power of man's intellect, its unlimited possibilities in the struggle against the evil of the world.

Foremost among his remarkable works, which have contributed to the treasure-house of world culture, are his *Letter About Angels* and *Letter About Forgiveness* as well as the *Luzumiyyat* (*The Compulsory Nature of That Which is not Compulsory*), a sort of encyclopaedia of philosophical knowledge.

Abu-l-'Ala fearlessly attacked the avidity and hypocrisy of the cruel feudal chiefs and expressed his deepest sympathy for the common people. "I see," he wrote, "that the ruler does not protect his subjects, why then does he increase the taxes and tolls?" It is the opinion of the poet that relations between people should be based on equality. He does not differentiate between Moslem, Christian and Jew. The high-placed noble and the lowly beggar are akin in nature. He is convinced that the existing inequality springs from the unwillingness of the rich to renunciate their surplus wealth.

In his *Luzumiyyat* Abu-l-'Ala presents a gallery of idlers, grafters, pseudo-scientists. Academician I. Y. Krachkovsky points out that in his letters Abu-l-'Ala resorts to allegory sharply to criticize Moslem ideas of hell and paradise, thus anticipating the subject of Dante's *Divine Comedy*.

Like many other progressive thinkers of the past Abu-l-'Ala was more trenchant in his criticisms than in his practical solution of social problems. But this does not affect his stature as a thinker, and he belongs



to that class of remarkable people about whom Anatole France very aptly said that they may have erred, but they could not have been mediocrities to have erred thus.

Nine hundred years have elapsed since Abu-l-'Ala lived and wrote. The theologians of the Middle Ages spared no pains to relegate him to oblivion. For many ages mankind was virtually ignorant of his achievements. But the truth will out: today his works are thoroughly studied by orientologists throughout the world.

Russian and Soviet Arabists have made a substantial contribution to the study of Abu-l-'Ala's heritage. Academicians V. R. Rozen and I. Y. Krachkovsky were among the first non-Arab scholars who centred their attention on his works and pronounced him to be not only a

poet but an outstanding thinker as well. Krachkovsky was the first to restore Abu-l-'Ala's almost completely destroyed manuscripts and acquaint the Russian reader with his immortal writings.

When the *Letter About Angels* was published in Russian, Amin Reihani, a prominent representative of Arab culture, wrote to Krachkovsky: "... A friend of al-Ma'arri in Freika sends greetings to a friend of al-Ma'arri in Leningrad and wishes him health and happiness, lasting success in his research in the service of Arab and Russian literatures for consolidating fraternal ties and peace among peoples."

In recent years Soviet scholars have received from Arab countries new data which facilitate the study of Abu-l-'Ala's works.

His personality prompted Avetik Isaakyan, the prominent Armenian poet, to write a poem entitled *Abu-l-'Ala al-Ma'arri* which has become very popular in this country.

Abu-l-'Ala anniversary is to be marked by a special jubilee session of the Institute of Philosophy of the U.S.S.R. Academy of Sciences, public meetings, soirées and articles in the press.

who disturb the smooth course of Soviet life. Egorov becomes tougher, his inherent kindness more realistic and his character unyielding.

In contrast to the shy and "conscientious" Egorov, Zaitsev, the other young man, stands out in bold relief. He has many attractive traits. He is fiery, proud, and industrious, but at times he is too curt, capricious and tactless.

In his story Pavel Nilin has tried to depict the traits of a man's character and moral qualities which make him eligible for work in the Soviet militia.

Moral integrity, honesty, a sense of high principles and humanism triumph in the Soviet people's struggle against the old which though passing away still offers desperate resistance.

The magazine has published a series of sketches entitled *Notes of a Psychiatrist* by Doctor Lidia Bogdanovich. They deal with a topic which has not previously received much attention in Soviet literature. These sketches were written on the basis of the author's personal experience and shed light on acute

social problems. The book which appeared last year has received much favourable comment both at home and abroad. The author's most valuable qualities are her pronounced optimism, her deep and active love for man, her faith in human nature. One of the most potent medicines capable of restoring man to normal life is work, absorbing enthusiastic work. Lidia Bogdanovich tells of the "miracles" wrought by this wondrous "medicine" so widely applied in Soviet medical practice today.

Seven Days is a comprehensive account by Leonid Volynsky of the circumstances of the rescue of the treasures of the Dresden Art Gallery by Soviet troops in the spring of 1945. The author was a member of the party that rescued the great works of world art hidden away by the nazis in damp vaults around Dresden. The story conveys the tense atmosphere of the search and discovery of the caches with the priceless treasures.

In its section entitled *Literature and the Arts in Other Countries* the editors present Klavdia Ode-

Vassilyeva's *Tewfik al-Khakhim—Egyptian Writer*, Yelena Kornilova's *Russia's Love of Longfellow* and a number of other articles.

In the second issue, Boris Ioganson, People's Artist of the U.S.S.R., gives his impressions of the U.S.S.R. International Art Exhibition in Venice. The abstract style prevailing at the exhibition is quite foreign to Soviet artists. Since a heated discussion on this trend in modern painting is currently in progress abroad, the reader will be interested to learn the opinion of one of the most prominent Soviet painters.

Referring to Abstractionism Ioganson writes: "Severed as it is from life and nature this type of art ceases to be art... What I saw in Venice has greatly strengthened my conviction in realist art, in art based on the adherence to the truth, love of man and the highest ideals of humanity."

This year's first issues give an account of new books and recent events in various spheres of Soviet art.

Vladislav Minayev,
Assistant Editor-in-Chief of
Soviet Literature

OUR NEXT NUMBER WILL INCLUDE:

Lenin on Culture and Art

Soviet Artists' Congress—*Dementy Shmarinov*, People's Artist of the R.S.F.S.R.

The Present and the Future of Soviet Power Engineering—*Alexander Morozov*

A New Step in Soviet Education—*N. K. Goncharov*, Vice-President, Academy of Pedagogical Sciences of the R.S.F.S.R.

Drawings by Italian Artists—*Andrei Goncharov*

The Works of Vera Panova—*Vladimir Leibson*

Louis Pasteur, His Russian Friends and Followers—*Alexander Popovsky*

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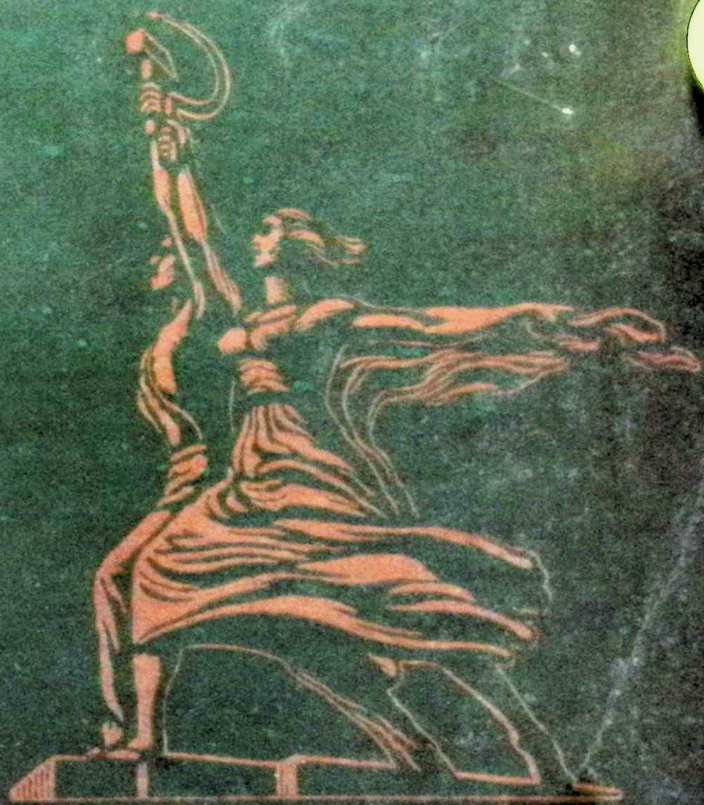
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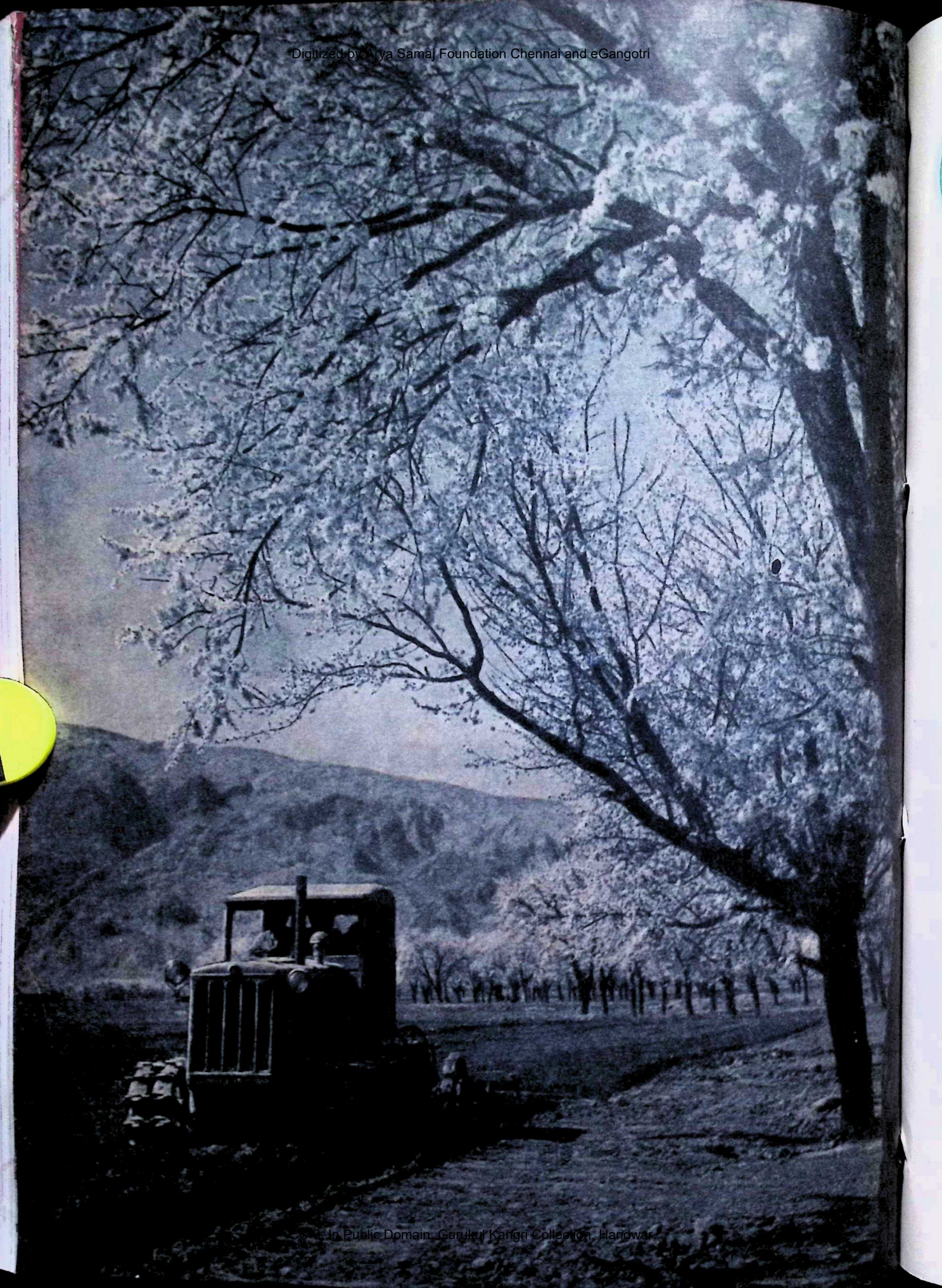
CULTURE *and Life*



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1957

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1957

April
MOSCOW

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LENIN ON CULTURE AND ART

Vladimir Ilyich Lenin, the founder and leader of the Communist Party, the creator of the first socialist state in the world, was born 87 years ago, on April 22, 1870. This significant event is marked by the working people throughout the world.

Below we are publishing a few of Lenin's observations on culture and art, as well as excerpts from N. K. Krupskaya, Maxim Gorky and Clara Zetkin's reminiscences of Lenin.

"We must take all the culture capitalism has left behind and build socialism out of it. We must take all the science and technique, all the knowledge and art. Without this we cannot build the life of a Communist society."

From The Successes and Difficulties of Soviet Power.

"You can become a Communist only when you enrich your mind with the knowledge of all the treasures created by mankind."

From V. I. Lenin's speech delivered at the Third All-Russian Congress of the Russian Young Communist League, October 2, 1920.

"Marxism won for itself its world-historic significance as the ideology of the revolutionary proletariat insofar as Marxism did not brush aside the most valuable gains of the bourgeois era, but, on the contrary, assimilated and remade everything of value that had been amassed in the more than two thousand years of development of human thought and culture."

From About Proletarian Culture.

"The collaboration of representatives of science and workers—only such a collaboration will be able to do away with the bane of poverty, diseases and filth. And that will be done.

"No dark forces can withstand a union of representatives of science, proletariat and technique."

From V. I. Lenin's speech at the Second All-Russian Congress of Medical and Sanitary Workers, March 1, 1920.

* * *

The comrade who first introduced me to Vladimir Ilyich told me that he was a man of scientific bent, that he read scientific books exclusively, that he had never read a novel and never read poetry. This surprised me. I myself in my youth had read all the classics; I knew practically the whole of Lermontov by heart, and such writers as Chernyshevsky, Leo Tolstoy, and Uspensky had, somehow, become part of my life. It seemed strange to me that here was a man not the least bit interested in all that.

Afterwards, when in the course of work I became better acquainted with Ilyich, knew how he appraised people, and observed how closely he studied life and people, then the living Ilyich displaced the image of the man who had never read a book dealing with the life of the people.

It so happened that the complications of life prevented us from discussing this subject. It was only later, during our exile in Siberia, that I learned that Ilyich knew the classics as well as I did, and had not only read, but had re-read Turgenev, for instance. I brought with me to Siberia books by Pushkin, Lermontov and Nekrassov. Ilyich arranged them near his bed, alongside Hegel, and read them over and over again in the evenings. Pushkin was his favourite. But it was not only the style that he liked. For example, he was very fond of Chernyshevsky's *What Is To Be Done?* despite the fact that its style is somewhat naive. I was surprised when I saw how attentively he read this book and how he noticed its finer points. Incidentally, he was very fond of Chernyshevsky, and his Siberian album contained two photographs of this writer, on one of which he had written the dates of the writer's birth and death. This album also contained photographs of Émile Zola and of the Russian writers, Herzen and Pisarev. At one time Ilyich was very fond of Pisarev and read many of his works. In Siberia we also had a copy of Goethe's *Faust* in German and a small volume of Heine's poems.

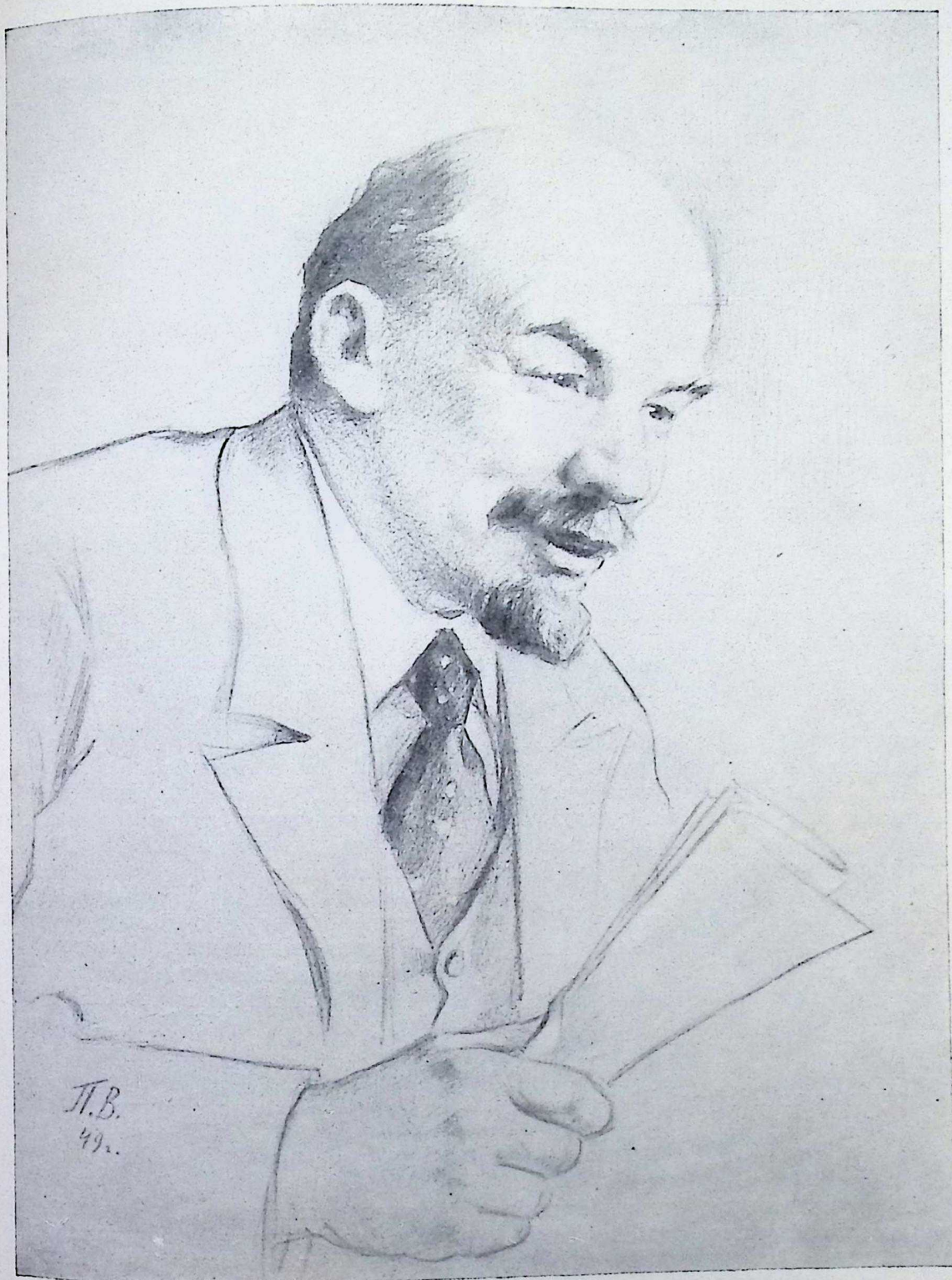
During the war, Vladimir Ilyich was attracted by Barbusse's *Le Feu*, which he regarded as an extremely important book—a book which was in tune with his own feelings.

We seldom visited the theatre. On the rare occasions that we did, the insipidness of the play and the bad acting got on Vladimir Ilyich's nerves. Usually we left the theatre after the first act. The other comrades laughed at us and asked why we wasted our money.

On one occasion, however, Ilyich sat through a play; this I think was at the end of 1915 in Berne, and the play was Tolstoy's *The Living Corpse*. Although it was acted in German, the man who took the role of the prince was a Russian and he succeeded in putting over Tolstoy's idea. Tense and excited, Ilyich followed every detail of the play.

And lastly, in Russia...

One evening Ilyich wanted to see for himself how the young people were getting on in the communes. We decided to visit our young friend, Varya Armand, who lived in a commune for art students. I think that we made the visit on the day Kropotkin was buried, in 1921. It was a hungry year, but the young people were filled with enthusiasm. The people in the commune slept practically on bare boards, they had no bread. "But we do have cereals," said a radiant-faced member of the commune. With this cereal they boiled a good porridge for Ilyich, although there was no salt for it. Ilyich looked at the young people, at the radiant faces of the boys and girls who crowded around him, and their joy was reflected on his face. They showed him their naive drawings, explained their meaning, and bombarded him with questions. And he, smiling, evaded answering and parried by asking questions of his own: "What do you read? Do you read Pushkin?" "Oh no," said someone, "after all he was a bourgeois; we read Mayakovsky." Ilyich smiled. "I think," he said, "that Pushkin is better." After this Ilyich took a more favourable view of Mayakovsky. Whenever the poet's name was mentioned he



V. I. L E N I N
Drawing by P. Vassilyev. 1949.

recalled the young art students who were full of life and gladness, and ready to die for the Soviet system. . . . Later, Ilyich once praised Mayakovsky for the verse in which he ridiculed Soviet red tape. Of the books of the day, I remember that Ilyich was enthusiastic about

Ehrenburg's war novel. "You know," he said triumphantly, "that book by Ilya the Shaggy (Ehrenburg's nickname) is a fine piece of work. . . ."

N. K. Krupskaya
From *Ilyich's Favourite Books*

* * *

Once I visited him, and what did I see but a volume of *War and Peace* on his table!

"Yes, Tolstoy! I wanted to read about the hunt, and then remembered that I had to write to a comrade. I have no time to read at all. I only got round to reading your book about Tolstoy last night."

Smiling and narrowing his eyes, he stretched himself with pleasure in his armchair and, lowering his voice, resumed, speaking his words fast:

"What a rock he is, eh? What a giant of a man! That's what I call an artist, man. . . . And do you know what is even more marvelous about him? Before this Count there was no real muzhik in literature."

Then, glancing at me out of his narrowed eyes, he asked:

"Whom of the Europeans would you place next to him?" And answered himself:

"Nobody."

He laughed, rubbing his hands, pleased.

I often noted this trait of pride of his in Russia, the Russians, Russian art. Sometimes this trait seemed to me unusually strange in Lenin, even naive, but then I learned to discern in it the echo of a deeply hidden, joyful love for the working people.

On Capri, watching fishermen carefully unravelling their nets torn and tangled by sharks, he said:

"Our men work faster."

When I expressed my doubt on this point, he said, not without vexation:

"H'm, h'm, you're not forgetting Russia, are you, sitting here on this perch?"

* * *

. . . Lenin found us three women discussing art, education and upbringing. I happened at that moment to be voicing enthusiastically my astonishment at the unique and titanic cultural work of the Bolsheviks, at the unfolding in the country of creative forces striving to

V. A. Desnitsky-Stroyev told me about the time when he had been travelling with Lenin over Sweden. They were sitting in a train and leafing a German monograph on Dürer.

A few Germans sharing the same compartment, asked him what the book was about. Later it turned out that they had not heard of their great painter. Lenin was delighted with the discovery. Twice, with pride, he said to Desnitsky:

"They don't know their own people, and we do."

One evening, in Y. P. Peshkova's flat in Moscow, Lenin was listening to Isai Dobro-vein playing Beethoven's Sonatas.

"I can't think of anything better than the *Appassionata*," he said. "I could listen to it day after day. It's marvellous, inhuman music. I can't help thinking with pride, naively perhaps: see what wonders men can do!"

Narrowing his eyes and smiling, he added a little sadly:

"I can't listen to music too often. It makes me nervous. I begin to feel like saying charming nothings and patting the heads of those who, living in a filthy hell, can create such beauty. One can't afford to pat anyone on the head nowadays. Might get one's hand snapped off. We've got to smack them on the head, smack them hard, although, ideally, we are opposed to any use of force against the people. H'm, h'm, it's a devilishly hard job we've got!"

Maxim Gorky
From the essay, *V. I. Lenin*

blaze new trails for art and education. I did not hide my impression that much of what I observed was still conjectural, mere groping in the dark, just experimental, and that along with zealous searches for new content, new forms and new ways in the sphere of culture

one encounters at times an unnatural desire to follow the fashion and blindly imitate western models. Lenin at once plunged with keen interest into the conversation.

"The awakening of new forces and their efforts in creating a new art and culture in Soviet Russia," he said, "are a good thing, a very good thing. The hurricane speed of their development is understandable and useful. We must make good the loss incurred by centuries of neglect, that is what we want to do. Chaotic fermentation, the feverish hunt for new slogans, slogans acclaimed today with shouts of 'hosanna' in relation to certain trends in art and fields of thought, and rejected tomorrow with cries of 'crucify him'—all this is inevitable.

"Revolution unleashes all forces fettered hitherto and drives them from their deep recesses of life to the surface. Take for example the influence exerted by fashion and the caprices of the tsarist court as well as by the tastes and whims of the aristocracy and the bourgeoisie on the development of our painting, sculpture and architecture.

"In society based on private property the artist produces for the market, needs customers. Our Revolution freed artists from the yoke of these extremely prosaic conditions. It turned the Soviet state into their defender and client providing them with orders. Every artist, and everyone who considers himself such, has the right to create freely, to follow his ideal regardless of everything.

"But, then, we are Communists, and ought not to stand idly by and give chaos free rein to develop. We should steer this process according to a worked-out plan and must shape its results. We are still far, very far from this. It seems to me that we too have our Doctors Carlstadt. We are too great 'iconoclasts in painting.' The beautiful must be preserved, taken as an example, as the point of departure even if it is 'old'. Why turn our backs on what is truly beautiful, abandon it as the point of departure for further development solely because it is 'old'? Why worship the new as God, compelling submission merely because it is 'new'? Nonsense! Bosh and nonsense! Here much is pure hypocrisy and of course unconscious deference to the art fashions rul-

ing in the West. We are good revolutionaries but somehow we feel obliged to prove that we are also 'up to the mark in modern culture.' I, however, make bold to declare myself a 'barbarian.' It is beyond me to consider the products of expressionism, futurism, cubism and other 'isms', the highest manifestation of artistic genius. I do not understand them. I experience no joy from them."

I could no longer restrain myself and admitted that my perception likewise was too dull to understand why inspiration as such should be artistically expressed by triangles instead of a nose and why the striving for revolutionary activity should transmute the human body, in which the organs are linked up and form one complicated whole, into an amorphous soft sack hoisted on two stilts and provided with two five-pronged forks.

Lenin burst into a hearty laugh.

"Yes, dear Clara, it can't be helped. We're both old fogies. For us it is enough that we remain young and are among the foremost at least in matters concerning the Revolution. But we won't be able to keep pace with the new art; we'll just have to come trailing behind.

"But," Lenin continued, "our opinion on art is not the important thing. Nor is it of much consequence what art means to a few hundreds or even thousands out of a population counted by the millions. Art belongs to the people. Its roots should be deeply implanted in the very thick of the labouring masses. It should be understood and loved by these masses. It must unite and elevate their feelings, thoughts and will. It must stir to activity artists among them and develop their gifts. Should we serve exquisite sweet cake to a small minority while the worker and peasant masses are in need of black bread? It goes without saying that the following is to be understood not only literally but also figuratively: we must always have before our eyes the workers and the peasants. It is for their sake that we must learn to manage, to reckon. This applies also to the sphere of art and culture.

Clara Zetkin

From Recollections of Lenin

Soviet Artists' Congress

By *Dementy Shmarinov*,

People's Artist of the Russian Federation

The First Soviet Artists' Congress was held in Moscow early in March. For eight days artists delegated from all the Soviet republics and working in the medium of painting, drawing, sculpture, theatrical and film *décor*, in the field of the applied arts, as well as art scholars and critics, discussed problems of the utmost consequence and vital importance to the further development of Soviet art.

The congress was a major event not only for each of us Soviet artists; its proceedings were closely followed by the entire Soviet public. Among the guests at the sessions, which were held at the Grand Kremlin Palace and in the Hall of Columns of the House of the Unions, one could see writers, composers, architects, theatrical and cinema workers, and scientists. The congress was greeted by the workers of the Likhachov Motor Works, by the Chairman of the Vladimir Ilyich Lenin Collective Farm in Moscow Region, I. A. Buyanov, twice Hero of Socialist Labour, by pupils of vocational schools, and Young Pioneers. Artists from China, Bulgaria, the German Democratic Republic, Hungary, Rumania, the Korean People's Democratic Republic, Mongolia, Poland and Czechoslovakia came to Moscow for the congress.

The congress completed the job of creating a single multinational Soviet Artists' Union, founded on principles of collective leadership and designed to unite all the creative forces in our fine arts; it drew up a plan of the union's future activities and elected its leading bodies.

Both venerable and youthful artists took the floor to address the congress. In each speech there could be sensed a vital interest in the future of our art, a realization of the artist's responsibility to his people and his epoch,

and a striving towards perfection of artistic skill.

Particular attention was given to appraising the historical record of Soviet fine arts and to an earnest discussion of the method of socialist realism and the tasks and aims facing artists today.

One of the characteristic features of Soviet art is its direct and close bond with the people, with their deeds and thoughts, their joys and troubles. In less than forty years our art has traversed a long road of development. Working in the family of Soviet artists are representatives of the many nationalities of our country, who are advancing the artistic traditions of their peoples.

All the most vivid and stirring events in the life of our country—the October Revolution and the Civil War, the pre-war five-year plans and the people's exploits of heroism in the Great Patriotic War, their daily work—are reflected in the works of painters, sculptors and black-and-white artists.

Of course, it would be wrong to think that our path has been an easy and simple one. Our artists grew and matured in a struggle with formalism and naturalism, which are alien to Soviet art.

Surveying the finest achievements of these four decades, one is able to name many works that have become part of our cultural treasure-store, many artists whose work we are proud of: in sculpture—N. Andreyev, I. Shadr, V. Mukhina and S. Konenkov; in painting—B. Ioganson, S. Gerassimov, P. Konchalovsky, M. Saryan, A. Plastov, S. Chuikov and T. Yablonskaya; in drawing—V. Favorsky, the Kurylniksy trio (M. Kupriyanov, P. Krylov and N. Sokolov), G. Vereisky, Y. Kibrik, B. Prokov and many others.

Reflected most strikingly in the work of these and other artists are the great principles of the art of socialist realism: humanism, a lofty ideological message, faithfulness to life, and mature and intelligent mastery of the medium. In new historical conditions our finest artists are carrying on the wonderful traditions of Russian classical painting and the traditions of world art.

It is no secret, however, that quite a number of inferior pictures and sculptures appeared at our post-war exhibitions; these shallow, superficial illustrations of life were passed off as works of socialist realism. Such a vulgarizing, dogmatic interpretation of socialist realism as a mere sum total of external artistic means hampered the progress of our art, discouraged many artists from seeking new idioms and fettered their initiative.

The work of interesting and original artists, which did not fit into the Procrustean bed of this false, chipped interpretation of the Soviet artistic method, was, moreover, viewed with distrust.

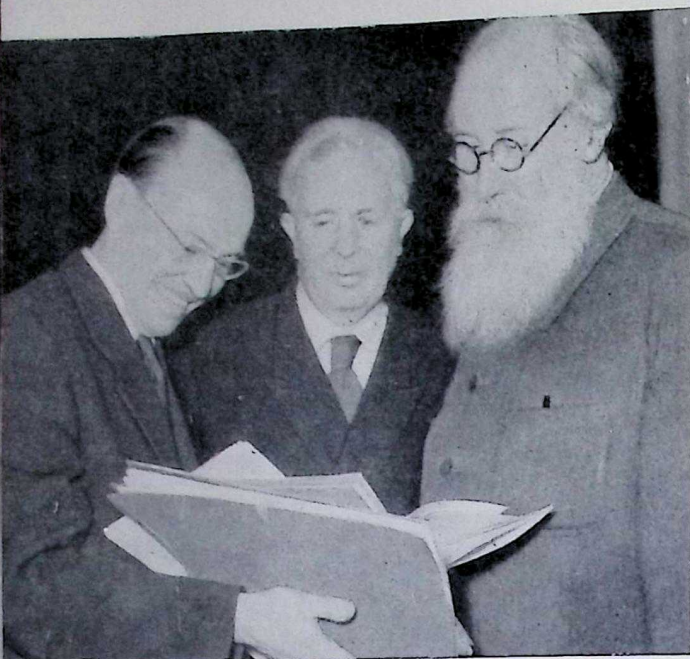
In the discussions which preceded the congress, in the report at the congress of Boris Ioganson and in the co-reports on the various artistic genres, as well as in the speeches in the debates, there was justified criticism of everything that hinders the forward movement of Soviet art: of pseudo-realistic verisimilitude verging on naturalism and of a superficial, illustrative approach to complex artistic problems. There was also resolute condemnation of the pompous official trend associated with the personality cult and mirrored in the work of certain artists who at one time held leading posts in artistic organizations. It is all these long-denounced distortions of the method of socialist realism that some people abroad try to identify with the whole or Soviet art.

This is either a profound mistake or malicious slander.

When one casts an impartial glance back at the history of our art and at the work of our finest artists, one is struck first and foremost by the diversity of artistic personalities,

Meeting in the Grand Kremlin Palace. In the foreground: Chinese and Bulgarian artists, guests of the congress





Left to right: congress delegates, D. Shmarinov, A. Chegodayev, V. Favorsky

manners and styles, by the variety of outlooks and original approach to artistic problems.

It is not unimaginative photographic pictures or pompous sculptures that are really characteristic of Soviet art, but works such as Mukhina's world-famous sculpture, *Worker and Collective-Farm Woman*, or Ioganson's canvases, *At an Old Urals Works* and *Interrogation of Communists*, Plastov's scenes of collective-farm life or Chuikov's Indian series, Sergei Gerassimov's lyrical landscapes or the bright, festive pictures of Konchalovsky and Saryan, the impressive engravings of Favorsky or the romantic pictures of Kibrik. It is hardly possible to enumerate all our outstanding artists and their works.

Socialist realism gives the artist great scope for creative work, it helps him to probe the life around him, reveal its laws and see its prospects. Neither a style nor an artistic trend, socialist realism is a method of understanding life and of reflecting it in art in all its reality and contradictions, in its dialectical development. It brooks neither uniformity nor regimentation of artistic idiom.

In its message of greetings to the artists' congress, the Central Committee of the Communist Party of the Soviet Union called on all of us Soviet artists "to work with inspira-

tion, with bold creative enterprise, to continue enriching the forms and styles, types and genres of the art of socialist realism, which requires a truthful and historically concrete portrayal of reality in its revolutionary development." "The method of socialist realism," the message said, "is incompatible with any cast-iron dogmas or blue prints, it opens up the broadest vistas for the bold expression of creative individuality, for a diversity of forms and genres."

Mere photographic representation of life is alien to the art of socialist realism; therefore all attempts to present naturalistic verisimilitude as realism, to identify socialist realism and naturalism were emphatically censured by the congress.

True, in recent years the pretence of fighting formalism has often served as a cloak for attacks on what was really artistic. There were some who considered—and, perhaps, still consider to this day—that naturalism is a "lesser evil" than formalism, that it is, so to speak, a lower stage of realism, "undeveloped" realism. This is not so at all.

Works of the "photographic" type, even though sometimes executed with satisfactory professional skill, reflect an appalling dearth of ideas and a passive contemplative attitude; they are lacking in scope and at most achieve a dull descriptive verisimilitude. The consequences of such illustrative craftsmanship are an oblivion of the ideological aspect of art and a superficial attitude to life.

That a clear-cut distinction be made between photographic naturalism and real art was urged by many of the congress delegates. For a photograph is but a mechanical, optical record of some piece of reality. It is something entirely different from a picture, which expresses faithfulness to life in the language of artistic images, employing such artistic means as composition, colour, drawing, plastic harmony of form, power of generalizing, etc.

Never, therefore, will photography replace the individual and vivid thinking of the artist or his artistic interpretation of reality, since art is not concerned with the outward aspect of a phenomenon, but with its very essence, with the world of human emotions.

Throughout its development, notwithstanding the diversity of its historical forms, the advanced art of the past has always given expression to the principal ideas of its period,

appealing to the public at large. Lofty realistic art was always composed of emotional and intellectual elements. Such was the harmonious lucidity of antique art, the profound humanitarianism and impressive majesty of the art of the Renaissance, the mighty intellectual power of the art of Rembrandt, Velasquez, and other seventeenth-century artists, the passion of the romanticists, and the veracity of nineteenth-century critical realism.

Soviet imitative art is the heir to the finest achievements of civilization. But socialist realism is not regarded by us as a mere repetition of the past. It is a method of art inspired by a new outlook on reality and by the active participation of the artist in the life of the people.

Recent years have seen a strengthening of our international cultural ties. Soviet artists have viewed numerous exhibitions of foreign art at home and have gone abroad to study the works of the classics and contemporary Western artists. In many countries there have been exhibitions of Soviet paintings and drawings. Soviet art is not walled off from the evolution of world art.

We are well aware that art in the capitalist countries is not uniform. In search of an idiom understandable to the public at large, the foremost artists in the West are turning to their national realistic traditions, and are developing them in accordance with the new tasks confronting art. We are witnessing the birth of a "new realism" abroad, an art facing life squarely and working energetically for peace and a better future. I can refer at this point to the work of the foremost artists of Italy or Mexico, of France or Britain. So far, however, they still constitute a minority. Abstract art as yet prevails in the West; many contemporary artists produce formalistic and abstract works alien to the people and incomprehensible to them. The ideological stand of these artists is unacceptable to us.

Their work is marked by a flight from reality into the subconscious world, by pessimism, mere decorativeness as a goal, abstract "form invention," and the rejection of national traditions and of all that is characteristic of sound and rational human beings. This is a programme that can be summed up in the single word "antihumanism."

There can be no real art without love of man. Disregard of human emotions and lack of love for one's fellow-men inevitably doom the artist to artistic impotence.



S. T. Konenkov. Caricature by F. Reshetnikov

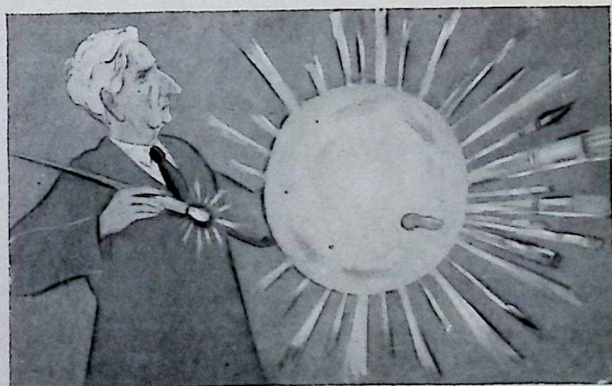
Sergei Konenkov, the dean of Soviet sculptors, told the congress:

"We do not need innovation for innovation's sake. New ideas suggest and give rise to new forms. Art derives inspiration from the plans of life. But this natural process likewise has nothing in common either with efforts to be original or with affectation in art. No one can deny the artist his right to quests or to favourite themes. But we of the older generation know how quickly vogues pass. Any decadence has nothing in common with innovation."

Real art is created by men capable of broad and independent thinking in art, capable of standing up for their views. That is why real innovation was always the result of new ways of thinking. Big artists always marched in step with the progressive ideas of their time; such art lives for centuries.

Problems of artistic form are in our day acquiring ever greater significance. This was noted by many of the speakers at the congress, such as V. Favorsky, A. Goncharov, and Y. Kibrik.

Martiros Saryan. Caricature by G. Yakulov



The problems of form in the art of socialist realism, of the utilization of the traditions of the past, the quest for new means of expression, and the development of national form in contemporary conditions must still be discussed on a broad basis. This will make it possible to separate from real art all that is inartistic, that is mere craftsmanship, lacking in idea and purely imitative. It will make it possible to pose problems of such major importance to Soviet art as the role of imagination and fantasy in art, the problem of one of the most powerful means of artistic expression, the hyperbole. To my mind, there is such a thing as realistic hyperbolization and such a thing as formalistic deformation, and we must distinguish clearly between what is acceptable to us and what is not. Exaggeration and accentuation for the sake of achieving greater expressiveness and clothing an idea in artistic form are undoubtedly necessary devices of the artist.

Other highly interesting problems, important to the development of art, are those of the typical as the most consummate form of artistic generalization, of the legitimacy of introducing certain conventions in creating images, of the measure of generalization, etc. Of enormous importance to us are problems of composition. All these problems, which were raised at the congress, still require extensive and earnest consideration.

Much attention was given at the congress to the aesthetic education of the Soviet public. This was brought up by Tatyana Yablonskaya of the Ukraine, Boris Nemensky of Moscow, and many others. The interest in art is tremendous in our country. This is borne out, for instance, by the following figure: nearly 10 million people visit our art museums every

year. But much still has to be done to teach the public at large to understand art more deeply and to distinguish between real works of art and philistine imitation. This applies in particular to school-children who — as was pointed out, for



*N. P. Akimov. Caricature
by I. Igin*

*I. E. Grabar. Caricature
by I. Igin*

example, by Nemensky—should be taught to love and appreciate art from an early age.

Much was also said at the congress about the pressing need to unite the efforts of architects and artists in the work of beautifying our towns and villages, clubs, stadiums and theatres, about developing monumental sculpture and painting, about the applied arts, about publishing more books on art, improving the quality of reproductions, popularizing art as broadly as possible, and about the education of the youth. Strong criticism was levelled at a number of institutions and public organizations in charge of artistic affairs for practising autocratic methods and petty guardianship in this field.

The congress mapped out a far-flung programme of activities for artists working in all genres. All the conditions are on hand for us to work successfully. The Soviet Government has lately taken special decisions on improving working conditions for artists. Huge funds have been set aside for contracts to enable various works of art to be created and acquired for museums, exhibitions, etc; decisions have been passed about building new exhibition premises, studios, and homes for artists in Moscow and other towns.

The decisions of the congress will help us artists to gain a deeper insight into the tasks facing us and to make more fruitful use in our work of the limitless possibilities inherent in the method of socialist realism. To seek a vigorous and vivid artistic form capable of giving the best possible expression to the truth of our time, to introduce innovations based on the creative assimilation of the finest traditions of Russian and world realistic art, to maintain close bonds with the art of the People's Democracies and the progressive artists of the whole world—such is the road of the further development of Soviet art.

It is up to us to forge ahead. No end of work lies before us. So let us cope honourably with our duty, the duty of Soviet artists.



What Foreign Guests to the Congress Say

Endre Domanovszky,

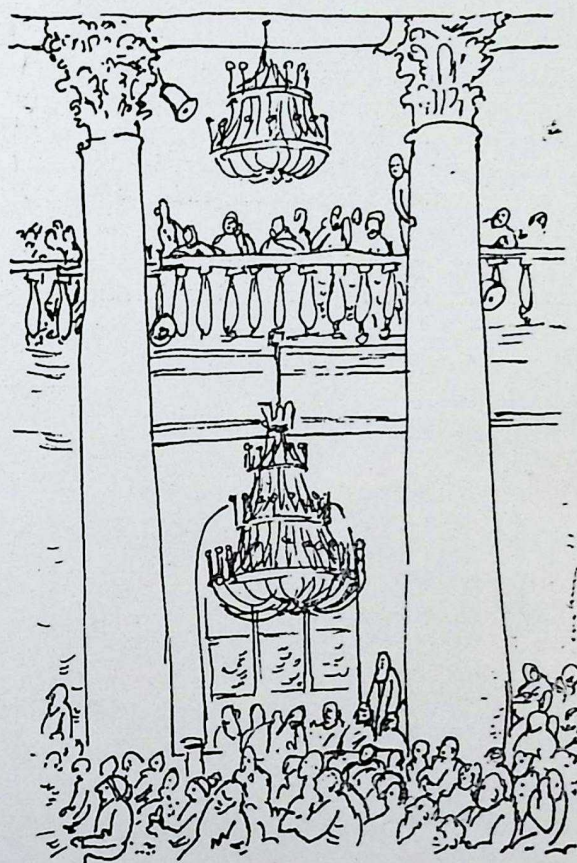
Hungarian artist, twice Laureate of the Kossuth State Prize

Not so long ago two distinguished Soviet artists, B. Ioganson and A. Kibalnikov, visited Hungary. We discussed various artistic problems with them. In the course of these discussions they told us of their views concerning popular art. The Hungarian artists had been given a vulgar explanation of the term, and this had hampered our work. The Soviet artists defined this term clearly and concisely, as is the way of real artists. We had many discussions about the specific features of Hungarian national representational art and its traditions. By associating the work of Pál Szinyei-Merse, László Paál, and Károly Ferenczy with the finest traditions of our art, they helped us to settle a controversy which has been in progress in our country for some years, although some of our critics did not accept this view.

The work of most of the artists of the Nagybánya school, including Károly Ferenczy, is, together with other trends, part and parcel of our national tradition. We were therefore pleased to hear Ioganson speak favourably of the work of these artists and their direct followers, such as István Szöny and Aurél Bernáth.

It is natural that after this Hungarian artists were waiting for the results of the congress with keen interest and curiosity. They are convinced that not only the election of a new leading body of the Soviet Artists' Union, but also a broader understanding of many fundamental principles, hitherto interpreted mechanically, will promote the unhampered development of the fine arts both in the U.S.S.R. and in the People's Democracies.

I do not know Russian. Therefore, I will be able to form a full picture of the congress' deliberations only when its records have been translated. I say this because I am not certain that the discussion has helped to clear up whether we all put the same construction on terms so widely used in our profession as "formalism," "popular art," "form" and others.



*In the Hall of Columns of the House of the Unions.
Drawing by Jules Perahim (Rumania)*

Up to now practice has shown that on the whole we do not always interpret these terms the same way. If the idea of holding a general exhibition, which has come to the minds of artists and art scholars in the U.S.S.R. and the People's Democracies, materializes, this will help us to thrash out all these problems.

Ion Jalea,

Chairman of the Rumanian Artists' Union,
Corresponding Member of the Rumanian Academy

The Soviet artists' congress, held in the historic hall of the Kremlin, was a notable event for artists not only in the countries of People's Democracy, but all over the world.

Delegations of art workers from foreign countries, Rumania for one, were privileged to attend.

We were truly impressed by the congress' presidium which consisted of outstanding artists of the Soviet Union with the venerable painter Konstantin Yuon at their head. One after another artists and art critics rose to the platform to speak of the state of art in the U.S.S.R. From the very outset the guests from abroad saw how wide was the range of interests and how extensive the knowledge and experience of the speakers, how logical and impressive in their sum total were the facts they adduced, and how true their conclusions.

Artists were often followed on the platform by representatives of the general public. Writers, archi-

tecs, composers, motor workers and other speakers emphasized the great significance of the congress.

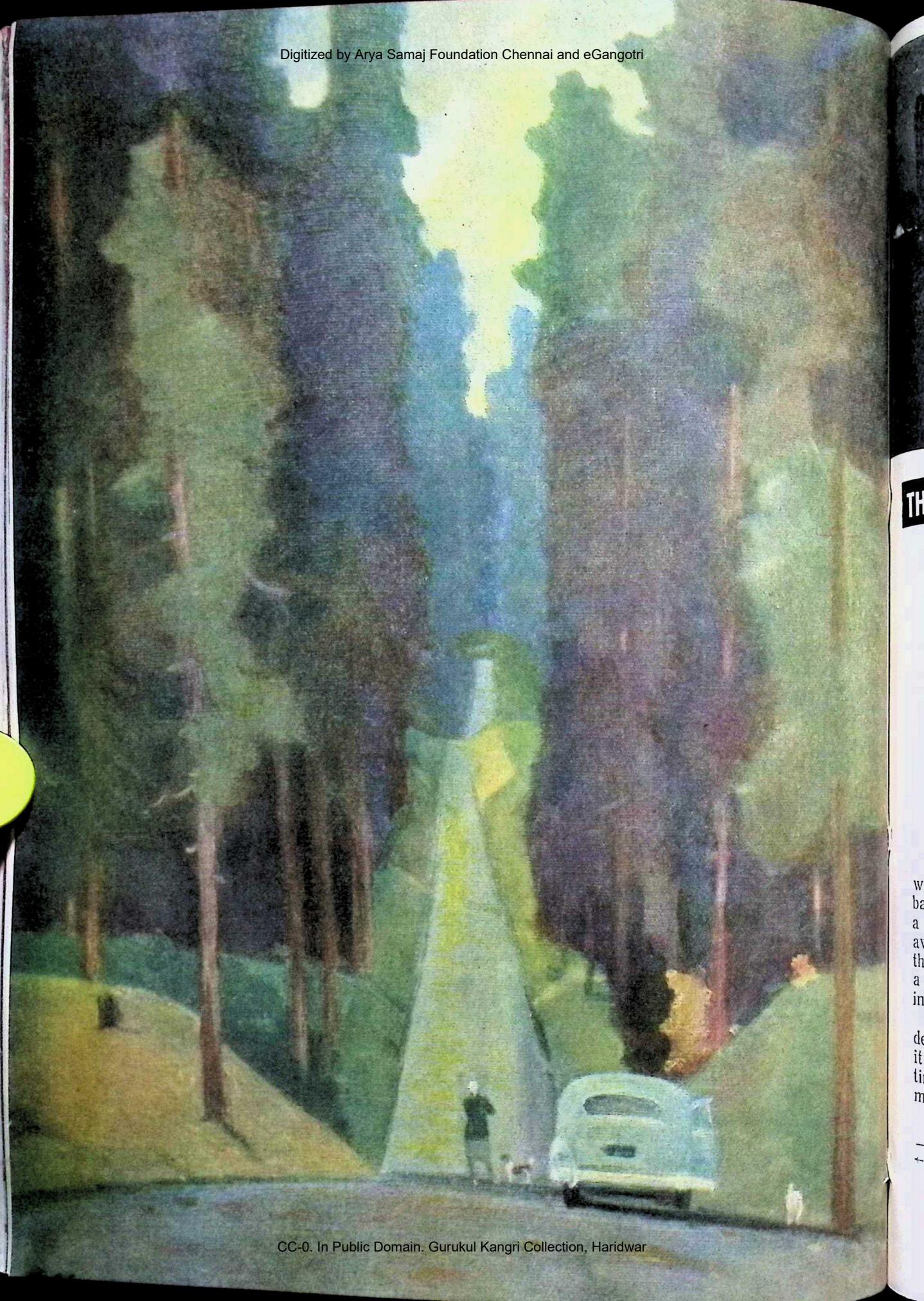
The foreign guests greeted the delegates on behalf of their colleagues in their respective countries. On the fourth day the congress gave a warm reception to a message of greetings from Rumanian artists. In it we defined our attitude to the art of socialist realism.

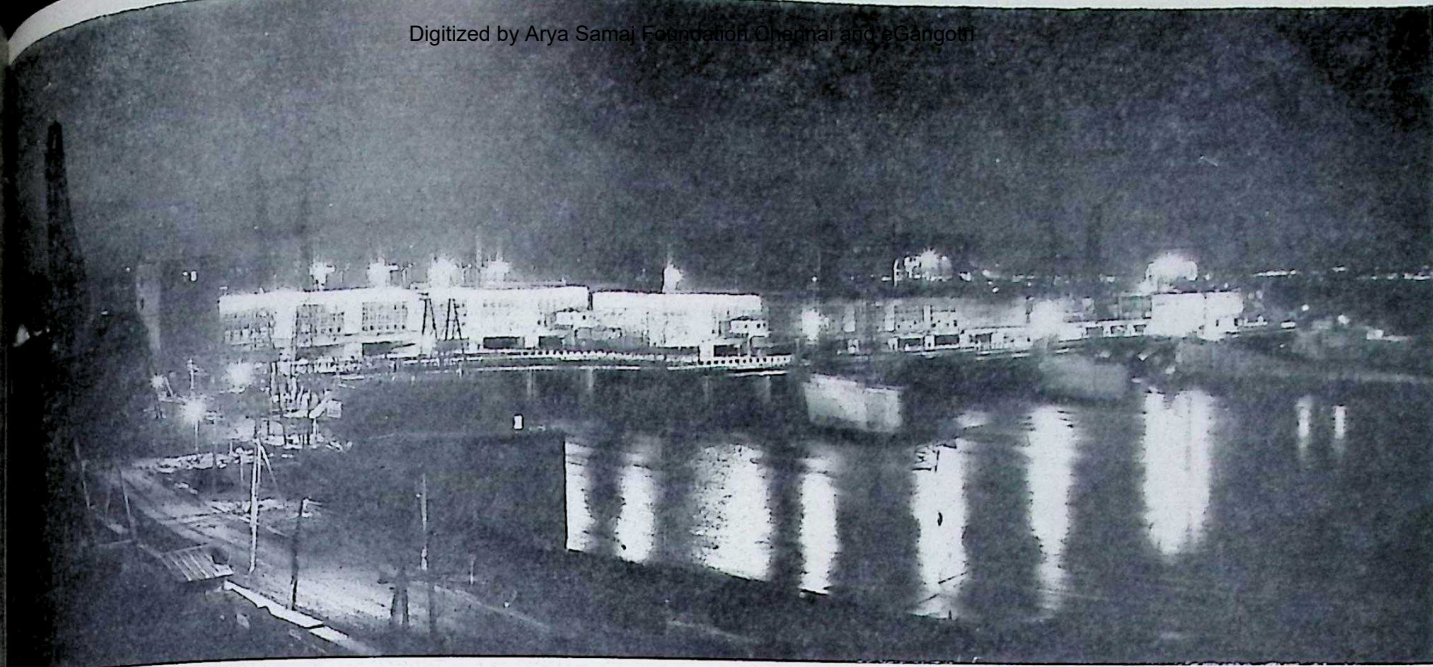
Convinced that the congress will promote the embodiment in art of humanity's noble, advanced ideas, we ventured to propose the establishment of a broad international body of progressive artists, whose first step would be to arrange an international exhibition. We are glad that this proposal met with general approval at the congress and with a sympathetic response in the Soviet press.

We are carrying away from this instructive congress much of value to us and the conviction that its decisions will be a powerful stimulus to the development of realistic art.

A. Deineka. *At the Seaside* →







THE PRESENT AND THE FUTURE OF SOVIET POWER ENGINEERING

Alexander Morozov

Alexander Ivanovich Morozov, Soviet writer, specialized in the genre of popular scientific literature; he was the author of two books: *Man in the Jungle* and *The Secrets of the Models*.

At the time the following article was being prepared for publication, we received the news of the author's untimely death.

An Unusual Unit of Power Measurement

October 10, 1932. A rainy autumn day. The wind raises big waves on the Dnieper. On the bank of the river, near the town of Zaporozhye, a crowd of people has gathered, impatiently awaiting the moment of the official opening of the Dnieper Hydroelectric Station. This was a memorable day in the life of the Ukraine, in the life of the whole Soviet Union.

"The most powerful in the world"—was the description then given to this station. Indeed, it was the most powerful and, at the same time, the most up-to-date power plant with the maximum use of automation.

The Dnieper Hydroelectric Station which

had a capacity of 650,000 kw brought about a sharp change in the power supply to the industry and agriculture of the republic. The Dnieper was made navigable over the whole of its course. Water for irrigation purposes became available to a huge territory.

It is doubtful whether anyone attending the official opening then thought that the hour was not far off when this station would become a unit for the measurement of the increase in the annual power output of electric stations in the U.S.S.R. In 1957, however, it is already customary for us to say that during the past year stations with a total capacity exceeding that of six Dnieper Hydroelectric Stations were put into operation.

It is not accidental that I began my story of power engineering in the U.S.S.R. with the Dnieper Hydroelectric Station: it marked a boundary, as it were. Long forgotten are the heated arguments once waged around the "giant on the Dnieper": whether it was more profitable to concentrate on powerful hydroelectric stations or on medium, or even relatively small ones.

Life itself settled these arguments, by proving the immense importance and advantage

← G. Nissky. In Lithuania

of stations of the Dnieproges type, i.e., units of immense capacity. It was not only a question of lowering the cost per kwh, but of technical progress in general. By concentrating efforts on the most important sectors, Soviet power engineers solved highly difficult problems one after another.

Engineers in all countries have always been afraid of soft ground, considering that such was only suitable for the erection of small power stations. The prominent American engineer, Hugh L. Cooper, who was invited to the U.S.S.R. for consultation on the construction of the Svir Hydroelectric Station, categorically declared the clayey soil of the river-bed unfit to hold a big, heavy dam.

The Soviet water-power engineers to whom Hugh L. Cooper addressed himself were still young; his words rang warningly:

"If you do build it, you will all turn grey..."

But these engineers were not only young and bold, they were also talented. The chief of the construction site, G. O. Graftio, subsequently one of the most outstanding Soviet power engineers, decided for the first time in the history of hydroelectric station building to lend a slight incline to the huge concrete structures. Later, when the soil settled under the pressure of the water and the weight of the concrete mass, all the structure assumed a hydraulically faultless position.

Since then, "unsuitable" or "unreliable" soils for the erection of dams do not exist in the U.S.S.R. Two of the largest hydropower stations—the Kuibyshev and the Stalingrad—also stand on soft soil in the Volga river-bed. Hence, it follows that any river can be made to lend its energy to power stations. Such is the extremely important conclusion arrived at.

"White Coal"

In its "white coal" resources the U.S.S.R. is first in the world, surpassing those of the U.S.A. approximately 3.5-fold. Charted on the map of the Soviet Union are 108,500 named rivers. A capacity of over 300,000,000 kw lies dormant in the chief rivers alone, and is being exploited more and more from year to year.

Under the State Plan of the Development of the National Economy of the U.S.S.R. adopted at the February session of the U.S.S.R. Supreme Soviet, in 1957 the hydroelectric stations will generate 34,600,000,000

kwh—19% more than in 1956. The total output of electricity throughout the country will equal 211,200,000,000 kwh this year.

Large hydropower units are being erected on the big rivers of the Soviet Union. This provides not only for the erection of power stations but also for the utilization of the water resources to improve navigation, and for the needs of agriculture. In accordance with the general state plan for the development of the national economy, separate power stations, erected on a river, together with their subsidiary structures, form a single power unit in the shape of a cascade or chain of power stations, like the rungs of a gigantic ladder, leading down the river.

The top rung of the Volga cascade, built under the Second Five-Year Plan, is the Ivanovo hydropower unit. Here, the Moscow Sea appeared. In 1940, the Uglich Hydroelectric Station, the second rung of the cascade, began to function near the ancient town of Uglich. The Shcherbakov Hydroelectric Station began to generate current at the beginning of the Second World War. Next comes the Gorky Hydroelectric Station, which has been working since 1955; during the current five-year-plan period the construction of a hydropower station with a capacity of about 800,000 kw is proceeding at Cheboksary. For over a year now Moscow has been receiving current from the Kuibyshev Hydroelectric Station; this year the Kuibyshev hydropower unit will reach its full capacity of 2,100,000 kw. The hydropower station now under construction at Saratov will have a capacity of 1,000,000 kw. The eighth rung is the Stalingrad Hydroelectric Station which will commence operating at full capacity (2,310,000 kw) in the sixth five-year-plan period. In a few years time, the Volga cascade will present a colossal power source. It will considerably surpass the capacity of the 45 hydropower stations forming the Tennessee cascade in the U.S.A. that took fifty years to build and was called the "wonder of the age in the Tennessee valley." New artificial seas are being created at Gorky, Kuibyshev, Stalingrad etc.

Nearly all the regions of our country are rich in "white coal." While a grand electric cascade is being built on the Volga, the Dnieper is being put to ever wider use in the Ukraine: the Dnieper, Kakhovka, Dnieprodzerzhinsk, Kremenchug and Kanev hydroelectric

stations will transform this Ukrainian waterway. With regard to the Kakhovka hydro-power unit, incidentally, it is interesting to note that in the course of its design and construction, hydraulic engineers, by making a careful study of the regime of the river and practically without increasing expenditures, succeeded in raising the rated capacity of the station from 250,000 to 336,000 kw, i.e. by 86,000 kw. The Kakhovka dam will tend considerably to improve navigation conditions from Kakhovka as far as the Dnieproges and down the river to its very mouth.

In the west, in Byelorussia, the sixth five-year-plan period will see the completion of a large hydroelectric station at Vitebsk. The Narva Hydroelectric Station has been put into operation: it provides Estonia, Leningrad and the Leningrad Region with cheap power.

Hydraulic engineers have to work under difficult conditions beyond the Arctic Circle. Yet, there also the turbulent cold rivers are being harnessed. The Niva which empties its waters into Kandalaksha Bay on the White Sea is, probably, one of the shortest rivers: it is little more than 20 miles long. Yet three hydroelectric stations already function on it. With the Tuloma Hydroelectric Station on the Kola Peninsula these form the most northern, powerful hydroelectric stations.

In the south of the U.S.S.R., in the mountains of Armenia, lies the beautiful Lake Sevan. Under the Sixth Five-Year Plan, a cascade of power stations is being built on the river which takes its source from Sevan: the Sevan-Razdan cascade.

In the Azerbaijan S.S.R. (the Transcaucasus) the Kura River is being harnessed not far from the Sevan-Razdan cascade. The local inhabitants call this river "a capricious child." And indeed, its nature is capricious. In the course of millenniums it has brought many calamities and misfortunes to man. Now, at last, a dam has tamed these caprices. Gone is the malaria which came from its swamps; the dangerous, nearly always sudden, floods have become a thing of the past. Thanks to the erection of the Mingechaur hydropower unit on the Kura, which was completed in 1954, hundreds of thousands of acres will be sown to cotton and wheat.

Large-scale hydraulic construction is proceeding in Kazakhstan and Central Asia. In the Kazakh Republic, the Ust-Kamenogorsk Hydroelectric Station has been put into operation

on the Irtysh. Another station is under construction at Bukhtarma. A hydroelectric power plant will be built near Shulbinka. In 1957 the Kairak-Kum Hydroelectric Station will operate at full capacity in the Tajik Republic.

A characteristic feature of the development of Soviet power engineering is its spread to the East. This is understandable, for up to 80—90 per cent of the country's total hydropower resources are concentrated there.

Particularly interesting are the cascades on the Siberian rivers. Six power stations will be built on the Angara: two of these, the Irkutsk and Bratsk, are already under construction; two others, the Ust-Ilimsk and Boguchany, are now being designed, while two more have been mapped out, as it were. Their turn has not yet come but their sites have already been reserved.

The whole of this river, stretching for nearly 1,200 miles, will turn into a single hydraulic engineering structure. And not only that. Navigation will be considerably improved and the river will provide abundant water for agricultural purposes.

The importance of the 3,200,000 kw station at Bratsk is exceptionally great for the whole country and not only for Siberia. Fuel-power units doing the work of the Bratsk Hydroelectric Station would consume 20,000,000 tons of coal annually. To develop the amount of power equal to that of the Bratsk Station alone would require the joint strength of 140,000,000 people, applied to an imaginary gigantic lever.

On the Yenisei, like on the Angara, six large hydroelectric stations are to be built. The capacity of the Yenisei cascade, however, will be double that of the one on the Angara. Preparations are already under way for the erection of the Krasnoyarsk Hydroelectric Station of 3,200,000 kw capacity. The second rung of the ladder, formed by this cascade, will be the Yeniseisk Hydroelectric Station; its rated capacity is 5,000,000 kw.

"The water horses" of the Angara and the Yenisei, once harnessed to the turbines of the hydroelectric stations, will carry a considerable part of the load within the gigantic Central Siberian power grid. This grid will also include fuel-power stations working on the coal of the Kuznetsk, Cheremkhovo and other Siberian coalfields. The total power of all the stations of the Siberian power grid

Work proceeds apace on the construction of the
Stalingrad Hydroelectric Station

will exceed 50,000,000 kw. While supplying power to the Siberian industry, this grid will also serve the Urals with its highly-developed mining industry.

Power Engineering in New Areas

Originally, a power station was always inseparably connected with a town. Very gradually, they began to be erected farther away from cities, but at all times the builders had in mind the need to cater to the nearby industrial areas. At present, great importance is being attached to the question of creating powerful sources of electric energy in areas not yet mastered by man, where geologists, builders and power engineers carry out survey work almost simultaneously.

Natural resources are frequently concentrated in places lying far from inhabited localities, and their development requires the preliminary foundation of a local power base.

The problem of distributing the power supply of the country according to districts was first raised by Academician G. M. Krzhizhanovsky, the well-known Soviet scientist, director of the Power Institute of the U.S.S.R. Academy of Sciences. He pointed out that in doing so it was necessary to start with a comprehensive study of all the local resources, to determine the capacity of the power resources and the exact area which they could efficiently cater to. This refers both to fuel-power and hydroelectric stations.

The site for a hydropower station has to be chosen with great care. There was a time when dams were built on approximately the following principle: a suitable place was found and construction began. It took many years and much bitter experience for people to learn that a river could only be dammed after a careful study had been made of its past and present course, and even with a view to possible future changes. The latter is particularly important, otherwise a hydroelectric station erected in the wrong place may become an obstacle which will interfere with all subsequent utilization of the given water-way.

"Searchers for power sources" often turn

The Leningrad *Elektrosila* Plant. Assembly of the last, twentieth, hydrogenerator for the Kuibyshev Hydroelectric Station

Excavator at work at the construction of the Bukhtarma Power Project

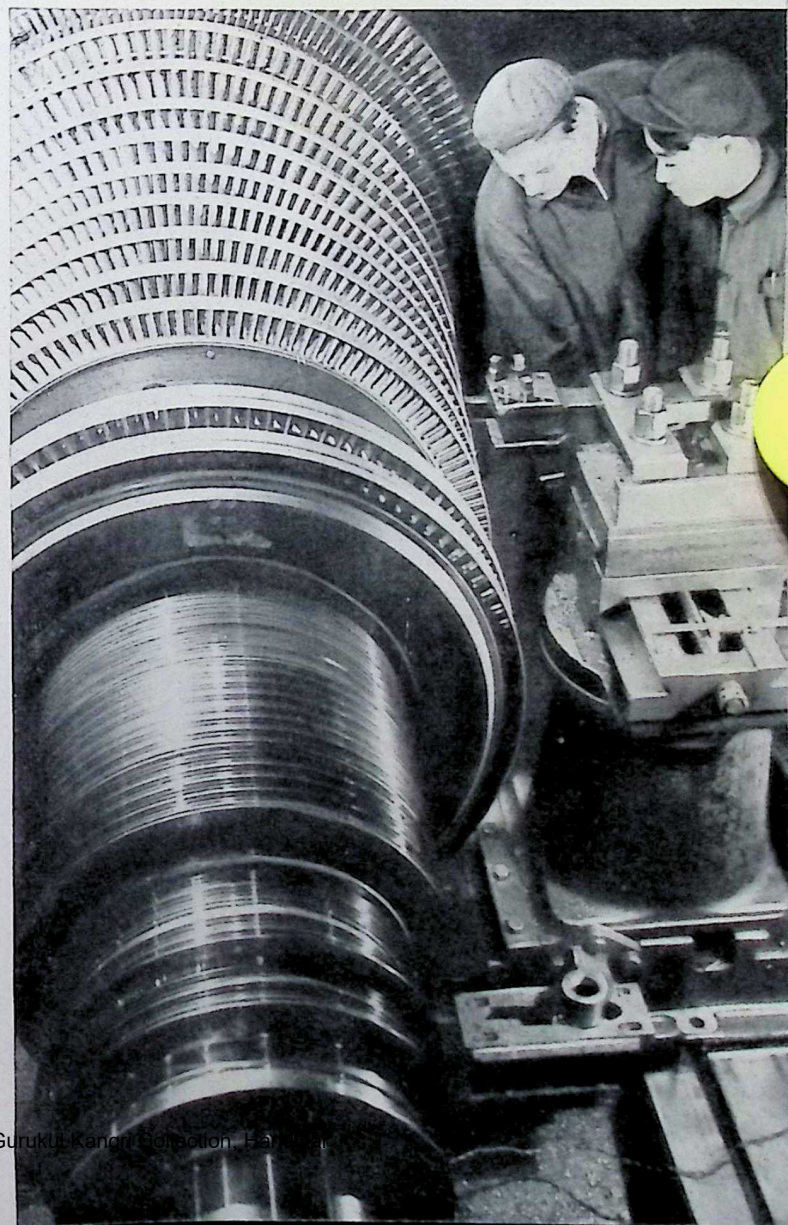
into bold travellers; they have to cover thousands of miles through steppes and tundra, virgin forests, along the banks of mighty rivers. They search for and find the most suitable sites for the erection of fuel-power stations or hydroelectric units.

The compilation of a special map by which it is possible easily and quickly to determine the importance of any given hydroelectric unit is a painstaking and important work which takes much more than a year to do. The Power Institute of the Academy of Sciences receives data necessary for the compilation of a huge power-engineering map not only from its own expeditions, but also from institutes of the Academies of Sciences of the national republics and from local branches of the U.S.S.R. Academy of Sciences. In some cases the participation of neighbouring countries is required.

Almost one half of the river basin of the Amur lies on Chinese territory. Because of this, it was decided to conduct joint research by Soviet and Chinese scientists. Comprehensive studies of this huge river began in 1956. Members of the joint expeditions were L. V. Pustovarov, V. A. Kovda, V. V. Zvonkov, Corresponding Members of the U.S.S.R. Academy of Sciences; S. V. Klopov, D. Sc. (Technology); A. V. Stolsenko, D. Sc. (Geography); Professor Feng Chung-yun, Deputy Minister of Water Conservancy of the People's Republic of China, Professors Chu Tsi-fan, Hou Te-feng, Hsieh Chia-chieh and other Chinese scientists.

The Soviet-Chinese expedition made an all-round estimate of the power potentials of the Amur, Argun and Shilka rivers. It confirmed the previous conclusion that in the first place the Upper Amur and Argun had to be bridled by joint efforts, and for this a dam 130 to 165 feet high had to be erected. As a result, new seas will be formed which will do away for ever with the danger of catastrophic floods. A cascade of hydroelectric stations can be built from the confluence of the

The Leningrad Metal Works builds powerful turbines for new hydroelectric stations. Photo: turner E. P. Vassilyev and trainee Wu Chang-keng, from the Shanghai Turbine Works, machine a turbine rotor



Argun and the Shilka to the mouth of the river Zeya on the Amur. The study of the Amur, "the River of the Black Dragon," as the Chinese call it, has shown that hydroelectric stations with a total capacity of 12,000,000 kw could be built on this river and its tributaries.

The joint study of the Amur problems, made by the Soviet Union and China, offers a wonderful example of scientific co-operation of two friendly countries.

New Ways

From the very beginning of the electrification of the country emphasis was laid upon the utmost utilization of different power resources. Therefore the construction of both hydroelectric stations and fuel-power stations working on local, sometimes low-grade, cheap fuel, proceeded simultaneously. These fuel-power stations required machines of special design which were produced by Soviet engineers and workers.

At present fuel-power engineers are designing machines of a new type, working at what are known as "supercritical" conditions. This term in itself is sufficiently eloquent: it indicates the use of quite special materials and special parts.

High capacity of the whole unit, high steam pressure and high temperature are the parameters now required from a fuel turbine. In place of pressures measured in tens of atmospheres, pressures of hundreds of atmospheres are being introduced. In place of temperatures slightly higher than 100 deg. C. fuel units now work at 500 deg. to 600 deg. C. The capacity of the largest fuel-power unit existing in Russia in 1917 equalled 10,000 kw. The Leningrad Metal Works has manufactured a turbine of 150,000 kw. It works at a steam pressure of 170 atmospheres and a temperature of 550 deg. C. One such turbine is sufficient to supply the electric energy needed by a large city.

This year at one of the power stations in the Soviet Union a steam boiler will be installed in which the "supercritical conditions" have been raised to a still higher phase. It was not easy to find a metal which would stand a temperature of 575 deg. C. and a pressure of 215 atmospheres—even a steel ingot subjected to a jet of such steam turns red-hot. Nevertheless such a metal was found. The boilers and turbines manufactured from it will work under these conditions for dozens of years.

An ordinary boiler working on good coal rarely yields an efficiency of more than 30—32 per cent. A boiler of supercritical parameters will have an efficiency of some 38 per cent.

Thanks to the constant improvement of the equipment of fuel-power stations and the installation of new units, the consumption of fuel per kwh has been considerably reduced. And this is equivalent to the discovery and exploitation of a new rich coal deposit.

Many power stations of Moscow, Kiev, Kharkov, Kazan, Krasnodar, Lvov and a number of other cities now work to a considerable extent on natural gas fed to them over thousands of miles in some cases. This not only lowers the cost of each kwh but also tends to improve the air of large cities and their suburbs.

In 1920 G. M. Krzhizhanovsky wrote in his *Main Tasks of the Electrification of Russia*:

"We are approaching the last boundary. Beyond the chemical molecule and the atom, the fundamentals of old chemistry, there are appearing ever more clearly the outlines of the ion and the electron, the basic substances of electricity; dazzling prospects are opening up in the direction of radioactive substances. Power engineering is leading us to the potential power of the atoms. The dawn of an absolutely new civilization is rising."

Thirty-six years ago many people on reading these lines smiled and said: "Utterly fantastic!"

But today the Soviet Union's first atomic power station with a capacity of 5,000 kw is already generating power for the general grid of district power stations. Under the Sixth Five-Year Plan atomic power stations with a total capacity of 2,000,000 to 2,500,000 kw will be built. Two large atomic power stations with a total capacity of 1,000,000 kw will be erected in the Urals and one of 400,000 kw will be hooked up with the Moscow power grid.

... In 1913, in an article published in the newspaper *Pravda*, Lenin hailed with enthusiasm the idea of the underground gasification of coal: there would no longer be any need for expensive mines; the arduous dangerous labour of the miners would become quite different. With underground gasification Lenin connected the future technical revolution. This became one of Lenin's behests to Krzhizhanovsky. As a result of the researches carried out by the Power Institute of the U.S.S.R. Academy of Sciences, the Gorlovka, Moscow area and

Lysichansk underground-gasification stations were opened before the war. At present a large underground-gasification station is working at Yuzhno-Abinsk in the Kemerovo Region. In Central Asia the Angren underground-gasification station is being built at the foothills of the Kuraminsky range. This will be the largest of its kind in the Soviet Union with regard to both size and capacity.

A Single Power Grid

Profitable utilization of all power resources is one of the most important devices of Soviet power engineers.

This problem is finding its most rational and complete solution in the establishment of a Single Power Grid (S.P.G.) controlled from one centre. Naturally, the implementation of the plan of one enormous power grid for the whole of such a huge country as the U.S.S.R. is only made possible by the centralized socialist planning of the whole national economy.

A single high-tension grid makes it possible for power stations of all types, from atomic to wind-power, to come to each other's help at any time. The necessary supplies of power or fuel are utilized more economically. Rivers thousands of miles from one another are linked by these "electric canals." During the period of high water on the Volga its hydroelectric stations will be able to compensate for the drop in the output of electricity on the Central Asian rivers which are shallow at that time of the year. The Siberian rivers lend their energy to the Volga hydroelectric stations in their hours of need and in their turn ask for help when the streams of water flowing into the northern seas run low. The maximum and minimum load hours fall at different times in the east and the west of the Soviet Union and this alone shows of what great national economic importance a single power grid is.

The creation of a single power grid is so complicated and laborious a task that it can only be accomplished in the course of many years section by section. One of these sections will be the single power grid of the European part of the U.S.S.R.: the Kuibyshev and the Stalingrad hydroelectric stations will be connected with the Central, Southern and Urals power grids. In 1960 approximately one half of the total electric power generated in the Soviet Union will come from the S.P.G. It will require transmission lines of 400 kv.

During the sixth five-year plan period, work

will also be developed on the foundation of a S.P.G. in Central Siberia—from Irkutsk to Novosibirsk. The stations on the Angara, Yenisei, Ob and Irtysh, as well as large fuel-power stations working on Siberian coal, will feed this power unit.

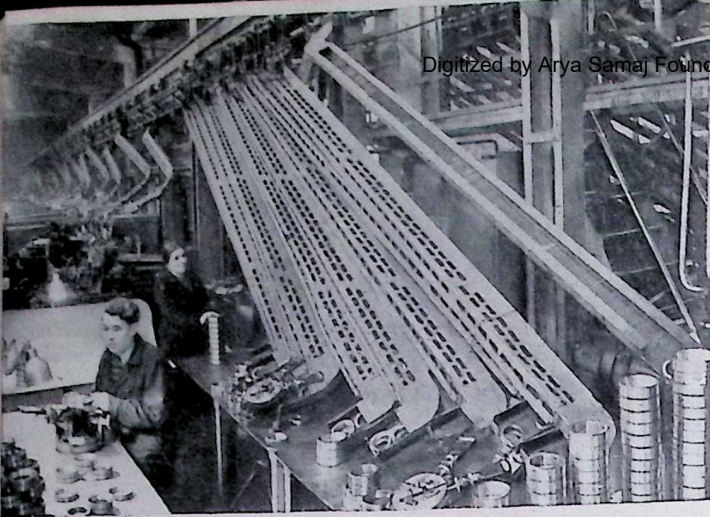
Under the Sixth Five-Year Plan the Georgian, Azerbaijan and Armenian power grids will also be linked up; subsequently these, as well as the north-western power grid, will be included in the single power grid of the European part of the U.S.S.R.

The unification of power stations and whole grids will yield an exceptional technical and economic effect. It will ensure the best combination and utilization of different types of power resources and power equipment, the greatest possible manoeuvrability and economy of the power base of the country. If the Kuibyshev Hydroelectric Station were intended to work only in the local Central-Volga grid and the construction of transmission lines connecting it with Moscow and different districts of the Urals and the South were not planned, it would be necessary to reduce considerably its rated capacity of 2,100,000 kw. And this would lead to the useless loss of water flowing over the dam, to incomplete utilization of the hydropower resources.

The further development of the work connected with the electrification of the country will result in the connection of the Siberian S.P.G. with the S.P.G. of the European part of the U.S.S.R. In this way the single high-tension power grid of the U.S.S.R. will be formed. Electric energy of millions of kilowatts will be transmitted over distances of 1,200 to 1,900 miles from Siberia to the S.P.G. of the European part of the U.S.S.R. Alternating current, the transmission of which is bound up with great losses of energy, will be replaced by superhigh-tension direct current.

At Factories and in Agriculture

The rate of development of power engineering in the U.S.S.R. makes itself felt in the very nature of the growth of industry. All production processes are being rapidly electrified, including the most "electro-consuming," such as the manufacture of different metals with the aid of electric current, for instance. This branch of metallurgy is of particular importance for the development of the aluminium industry and the production of "extra-pure" metals.



Transfer machine for the grinding of roller bearing rings at the First Bearing Plant in Moscow

In 1913 the amount of electric energy spent per working hour in the enterprises of Russia equalled only 0.28 kwh. Soon after the end of the Second World War, this figure had already increased approximately twentyfold and it has continued to grow ever since. Practically all production processes in the coal, iron and steel, chemical and engineering industries have been electrified. More than 20 per cent of the total electricity used goes to making high-grade steels, the electrolytic production of non-ferrous metals etc.

The electric machines used in industry are extremely varied and have an enormous range: from one-tenth of a watt to 300,000 kw in capacity, and from three or four grammes to many hundreds of tons in weight. The rotation speed of the shafts of electric engines varies from one revolution a year (the shaft of special clocks turns in this way) to 160,000 r.p.m. in high-speed grinding mills.

The chief aim of the electrification of industry is to ease labour in every possible way and increase its productivity. The electrification of industry is the key to its complete automation.

The first thing that always strikes one upon entering automatic shops and works is the small number of workers there.

When you first come to an automatic factory and see how simple aluminium pigs are transformed without the touch of human hands into finished motor-engine pistons, lubricated and packed into neatly sealed boxes, it seems that the most difficult thing must have been the manufacture of all these separate, amazingly clever machines and machine-tools.

In reality, however, the most difficult thing was to make the separate machines and machine-tools act in harmony, like a single

whole, with very high economic indices; and this could only be accomplished by the introduction of electricity into literally every production process.

The automatic factory manufacturing motor-engine pistons actually consists of two combined sections: a thermal foundry shop and a machine shop. To unify these two different forms of production was not a simple problem. Each such section had to be lent a working rhythm, corresponding to the rhythm of the other. While being closely linked, they also had to have the possibility of working independently without limiting one another's productivity.

At the First Bearing Plant in Moscow, an automatic shop has been functioning since the beginning of 1955. The machining of the bearing blanks and the packing of the finished bearings—the whole of the path traversed by the article—has been entirely automatized. Different machine-tools, mechanisms and apparatuses turn, grind, temper and cool the parts, wash, assemble and lubricate the bearings. The attendant personnel only watch the work of the machinery and regulate it from time to time. The output of bearings of the mass series has grown sharply, while the production cycle has been shortened to less than one-tenth.

Automation based on complete electrification is being introduced ever more widely into the light and food industries as well. In the shoemaking industry alone the number of conveyor lines introduced in connection with the automation of different operations, increased by 40 per cent from 1950 to 1952. The automatic transfer line installed at the Moscow Tannery has greatly improved the working conditions and raised labour productivity.

In the food industry the enterprises have been equipped with thousands of new automatic and semi-automatic machines as well as automatic transfer lines. Automatic bakeries are being equipped with continuously-working machines. All the processes of bread baking, beginning with the delivery of the flour and ending with the loaf, have been fully mechanized.

In 1952 there were ten automatic transfer lines at the confectionery factories in the U.S.S.R. In the course of two years their number increased twentyfold.

Electric-machinery engineers were confronted with difficult problems in agriculture. Formerly the installation of a simple electric en-

engine in an agricultural machine was regarded as an undeniable achievement. At present, however, the engine and the entire mechanism of the agricultural machine must be co-ordinated to the utmost and form, if not a single whole, then at least the most rational and economical combination. This includes the weight of the electric engines and their rotation speed. An electric engine is a swift machine, while the parts of agricultural machines move slowly. The problem of feeding the portable electric units also presents no small difficulties. A long cable dragging behind an electric tractor considerably impedes the exploitation of the machines. Soviet specialists are now working on the perfection of the electric tractor.

Nevertheless, in spite of the difficulty of the problems confronting designers, the introduction of electricity into agriculture is proceeding intensively: more than 500 types of electric machines and apparatuses have already been created. As compared to 1918, approximately 3,500 times the amount of electricity is now being consumed in agriculture.

Measures are also being taken to introduce automation into agriculture. Automatic machines are particularly needed there.

* * *

The scope of electrification in the U.S.S.R. made necessary sharp changes in the very planning of development of power engineering. Whereas formerly it was sufficient to look ahead for five or ten years, now it is no longer possible to be confined to such periods. Scientists and engineers engaged in long-range planning must "live" in the year 2,000. Thus it was, practically speaking, with the plan for the electrification of Siberia. The Angara project was first started on thirty-five years ago, when it seemed that there were as yet no premises for its practical implementation. But it was thanks to such a look into the distant future, that the design made so long ago relieved our scientists of the necessity of fresh researches. They only had to make certain changes in accordance with fresh data and the new demands.

The erection of gigantic cascades of hydro-electric stations on the largest rivers of Siberia, the construction of super-powerful fuel and atomic power stations, the creation of artificial seas and irrigation systems, the utilization of underground heat, the electrification of tens of thousands of miles of railway lines—all this

requires many years of persistent work and colossal amounts of electric energy. Soviet power engineers have estimated that in the more distant future the country will be able to obtain annually from 10,000,000 million to 15,000,000 million kwh of electric energy, or in other words, from 40,000 to 50,000 kwh per capita of the population. And even this is not yet the limit, of course.

But why the need for so much energy? It should be recalled here that as early as 1920, at the Eighth All-Russian Congress of Soviets, the plan of electrification of the country which was distributed to the delegates contained a supplement consisting of a small sheet of paper bearing the imprint of a heart and the inscription "electrification." From this heart lines ran in all directions towards the words: "dwelling houses," "food," "clothing," "transport," and "culture." For the development of industry is not an aim in itself but a means of ensuring a steady and unlimited improvement in the living standards of man.

The widest possible utilization of electricity radically changes the nature of human labour. It ceases to be connected with constant physical effort, with muscular strain, with fatigue. Man becomes the true master of machines; it is enough for him to touch a control button in order to set into motion the mechanisms of a whole line of machine-tools or to start the work of automatic shops and factories. Electrification also changes living conditions.

It is precisely for the complete satisfaction of the demands of the population of the Soviet Union that these 40,000 to 50,000 and more kilowatt-hours of electric energy per capita are needed annually.

This, however, can only be achieved after many complicated problems are solved. Power engineering is in its nature a complex science, it is most closely connected with other sciences, it depends upon their successes, upon the achievements in the most different branches of technology. A. N. Nesmeyanov, President of the U.S.S.R. Academy of Sciences, when speaking of the tasks confronting the Soviet people on the threshold of 1957, did not accidentally emphasize that one of the chief trends determining the development of all progress was the elaboration of the scientific principles for the creation of a Single Power Grid of the U.S.S.R.

The S.P.G. is the general "roof" which is to crown the whole of the magnificent edifice of Soviet power engineering.

A New Step in Soviet Education

By Prof. *N. K. Goncharov*,

Vice-President, R.S.F.S.R. Academy of Pedagogical
Sciences

In Step with the Times

The Soviet school has entered a new phase of development. First of all, secondary education is to become practically universal in the towns and villages during the Sixth Five-Year Plan (1956—1960). This radical reform is to be effected through the general ten-year schools and the special secondary vocational-technical schools.

Why has universal secondary education been introduced? What need has prompted this decision? The answer is short and simple: the builders of the new, Communist society must be people with a broad cultural and educational background. The development of the economy of the new society can only be ensured by utilizing the latest scientific and technological achievements. In other words, technical standards of production must be continually raised by developing electrification, by all-round mechanization and automation, by introducing the most up-to-date equipment and modern technical methods, and by replacing and modernizing outdated equipment. While this refers primarily to industry, the same likewise applies to agriculture, where the key to increased production also lies chiefly in wide utilization of advanced agro-biological and farming methods, the introduction of the most productive crops and improved breeds of cattle, and the utmost development of scientific farming, mechanization and electrification.

Nor can we lose sight of the fact that atomic energy is being increasingly used in the peaceful branches of economy in the Soviet Union.

It is clear that only if the cultural level of all the

people is continually raised, and the training of the personnel essential to industry and agriculture is improved, can the tasks arising from the growth of socialist production and uninterrupted technical progress be solved. The general educational school must train people with a sound knowledge of the basic sciences, with a broad polytechnical background, and the necessary practical know-how.

The entire development of the Soviet school over the past decades as well as the growing economic might of the Soviet state and its future prospects, have paved the way for this reform of secondary education. This is particularly evident in the case of the non-Russian republics of the Soviet Union which were the most backward in the past. By way of illustration we might compare the statistics for school attendance in the 8th to 10th forms in several republics for the 1950/51 and 1954/55 school years: in the Kazakh Republic—46,000 and 183,000; in Uzbekistan—57,000 and 194,000; and in Azerbaijan—38,000 and 96,000.

Or take these figures: during the Fifth Five-Year Plan (1951—1955) the number of secondary schools in the cities of the U.S.S.R. increased 52 per cent, and in the rural areas—89.2 per cent.

But, of course, it is not only a matter of the increased number of schools, including secondary. Just as important were the changes in the content of the school course of education and training, changes dictated by the need to bridge the gap between the rapidly developing and advancing life of the country and the school, which somewhat lagged behind this rapid advance. The introduction of polytechnical training is one of the measures aimed at bridging

this gap. It includes manual training in the first to fourth forms, work in school workshops and on experimental plots in the fifth to seventh forms, and courses in machine-minding, power engineering and agriculture in the eighth to tenth forms. In the eighth and ninth forms, practical work in factories and on the farms has been introduced. Such polytechnical training strengthens the bond between the school and life, between theory and practice, and enriches the entire content of the process of education. Experience has shown that the new types and methods of study have greatly increased the activity of the pupils and heightened their interest in their studies. They have helped to strengthen conscious discipline and to inculcate a Communist attitude to work. On the whole they have exerted a favourable influence on the entire educational process.

The introduction of polytechnical training in the secondary schools of the Soviet Union does not imply that we shall begin to train narrow specialists for particular professions. The purpose is a different one—to give the growing generation an idea of how the laws of science are applied in industry and agriculture. By polytechnical training we mean such training as will acquaint the pupils, both theoretically and in practice, with the scientific foundations of modern production, stimulate their interest in technology and scientific-technical thought, accustom them to physical work according to their age, help to develop their physical endurance and skill, and teach them advanced methods of work. Complementing general education, polytechnical training will prepare the pupils to choose correctly the profession for which they are best suited, and to enter higher schools.

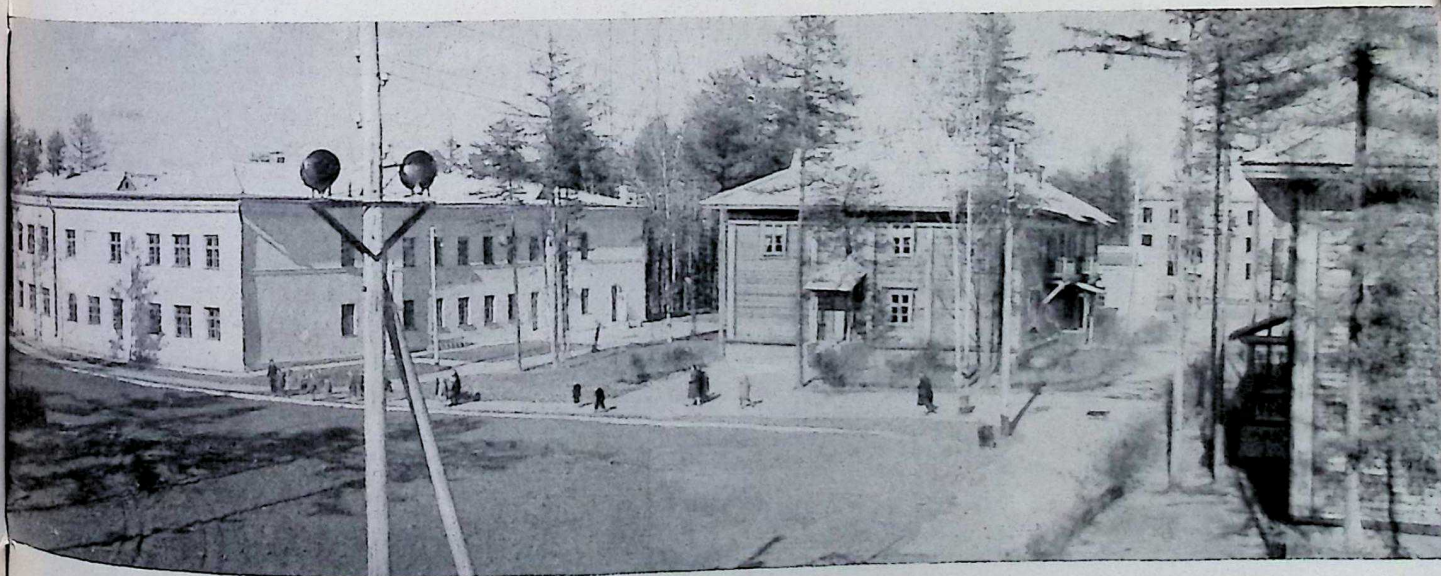
For or Against Furcation?

The transition to universal secondary education and implementation of polytechnical training faces public education bodies, pedagogical science and educationists with a number of serious theoretical and practical problems. It is hardly surprising that the consideration of these problems has taken the form of a keen and lively discussion which has found its way to the pages of the Soviet press.

Some educationists are of the opinion that the general educational school should be limited to seven years, and that from then on there should be universal secondary vocational and technical education. The sponsors of this plan believe that the professionalization of the upper forms of the secondary school will make it possible to prepare pupils more thoroughly and quickly for practical activity, on which they can embark immediately upon finishing school.

Others, including the author of this article, consider that we must not only preserve the general secondary, 10-year schooling, but even extend it to twelve years. Science is developing very rapidly. This means that more material has to be covered in the school. As a result, the school programme is too heavily loaded with basic subjects. By extending the term of study, we could distribute the material to be studied more rationally and better co-ordinate interrelated and overlapping subjects. Such a measure would lighten the average load the pupils have to carry, by shortening the length of the school-day and reducing the amount of home-work to be done, and leave more time for laboratory and practical work and other independent pupil activities.

A boarding-school for 240 children has been opened at Sovietskaya Gavan, the Far East



Briefly, general and polytechnical training in the secondary school should ensure the all-round development of the younger generation and prepare it adequately both for practical activity and for college entrance.

Does that mean that the upper forms of secondary school should be vocational? It is our profound conviction that the correct solution lies in furcation, that is to say, the creation of several branches in the upper forms, so that in one case natural sciences and mathematics would predominate, and in another—the humanities. A general education and polytechnical training would be ensured by including in each branch all the main school subjects, such as languages, literature, history, geography, mathematics, physics, chemistry, biology, the bases of production, art, physical training. But the number of hours devoted to these subjects would vary in the different branches, as would the programme for each subject.

In our opinion furcation would make it possible greatly to improve the quality of all the educational work of the school, and create more favourable conditions for the development of the individual bent and capacities of the pupils, as well as for a more conscious choice of profession. So it would prepare them better for different types of practical activity. Furcation would undoubtedly also help young men and women to prepare themselves better for college entrance.

The Boarding-School—Its First Results

Soviet educationists are giving a great deal of thought at the present time to another important question—the boarding-schools, which represent a new form of public education of the young. These schools aim to provide a good general and polytechnical education and to prepare pupils both for higher learning and for work in specific branches of the national economy. Children are admitted to the boarding-schools only at the request of their parents. The chief tasks the boarding-schools set themselves are to strengthen the bond between life, learning and the practical building of Communism, and to inculcate lasting work habits in the pupils through the school experimental plots, and shops, and later, through practice work in factories, collective farms, machine and tractor stations and state farms.

The new system of public education cannot be realized in the course of a single five-year plan, but the foundations are being laid in the current five-year period. About 400 boarding-schools were opened in the 1956/57 school year.

Boarding-schools do not rule out the present system of schooling: the school and family remain the basic seats of education. But here too a great deal remains to be done. The first task before us is to review and radically reform the system and contents of general and polytechnical training and to work out new curricular plans and programmes, keeping in mind that a great many of the graduates will immediately embark on work in various branches of the national economy.

However good curricular plans, programmes and textbooks may be, the decisive role in the educational process still belongs to the teachers. That explains why so much importance is attached to their training. The secondary school-teacher is today required to have finished 5-years' training in a university or teachers' training college. The truth of the matter is that the teachers' training colleges fill the need better. The universities still do not give enough attention to pedagogical and methodological training.

A new school in Ferghana, the Uzbek Republic.

Photo: children do home-work under supervision of a teacher



ing. Their graduates go to work as teachers often without the necessary confidence and command of the profession. Great changes will evidently have to be made in the university system of training teachers, especially since the question of university- and college-trained primary-school teachers will also come up in the near future. Primary-school teachers have to deal with all subjects and are particularly in need of a wide, and I might even say, an encyclopaedic education. Special pedagogical departments in the universities should provide such an education.

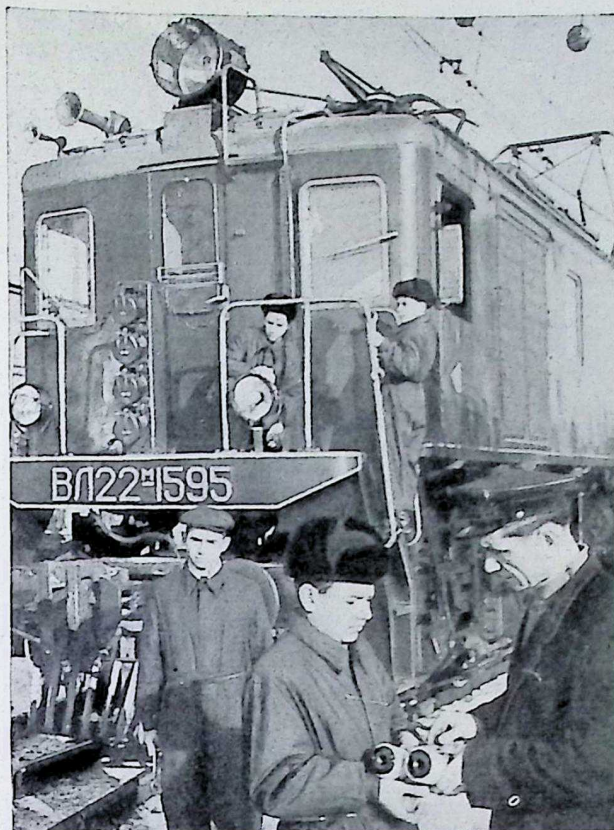
And now a word about our extra-curricular children's institutions which also play an important role in education.

Here are the statistics for the number of such institutions in the Soviet Union: 1,912 Young Pioneer palaces and houses; 216 Young Technicians' clubs; 169 Young Naturalists' centres; 102 children's tourist stations; 19 children's sports stadiums; 105 children's parks; 26 children's railways; 721 sports schools for the young; 4,150 state children's libraries, 101 children's theatres, including puppet theatres. This is obviously too little, and in the sixth five-year period the number of extra-curricular children's institutions will be greatly increased.

Some Problems of Soviet Pedagogy

I should like to dwell at some length on the work of the Academy of Pedagogical Sciences of the Russian Federation, whose duty it is to analyse and explain the main problems connected with the education and nurture of the young.

The science of pedagogy can only develop successfully and cope with basic and vital problems of life if it makes a profound study of advanced teaching methods and generalizes the experience of teachers and the work in the schools, and only if scientific workers and teachers (both individually and collectively) co-operate in solving the problems before them. In its research and its practical work, Soviet pedagogy draws on the best methods used in the schools of other countries. This has been greatly facilitated by the international contacts teachers have established and by the many visits Soviet educationists have made to other countries. I might mention the Soviet educational delegations to Britain (one led by Professor N. A. Petrov and another — by Corresponding Member of the Academy of Pedagogical Sciences S. G. Shapovalenko), to Denmark (led by the Academy's Vice-President A. I. Markushevich), to Switzerland (led by the author of this article), and to many other countries. Also important are the numerous visits of foreign educationists to the U.S.S.R. We have had such visits



Pupils of Secondary School No. 20 in Mukachevo, Transcarpathia, secure practical experience at the electric trains depot

from Britain, France, Italy, Belgium, Chile, the People's Democracies of Europe and Asia, and so on. These contacts always promote our scientific efforts, besides contributing greatly to the strengthening of relations among the nations.

Pedagogy must define the aims of the educational system and training of the younger generation at the present stage of the development of our society. Without such a scientific definition it is not possible to build up the school curriculum on a rational basis, to create new syllabuses and textbooks or to determine the duration of study.

Soviet pedagogy must also define the system and methods of the moral education of pupils at different age levels. It has already worked out a system of moral education, but has not sufficiently elaborated its methods. It must formulate the scientific methods of moral education, above all, as concerns the inculcation of lofty moral qualities such as honesty, truthfulness, high principles, diligence at work, Soviet patriotism and internationalism, courage and valour, in other words, of those qualities, which, combined, form the

essence of our conception of the character of the new man of Communist society.

Speaking of the education of the young in the Soviet school we must not overlook its international character. The coming generation is being taught to respect other nations and all that is best in their spiritual and material culture. The work of the great masters of world literature is thoroughly studied; the geography of other countries has a large place in the school programmes. The same applies to the teaching of the other humanities and the natural sciences. The entire educational system aims to imbue the younger generation with a feeling of friendship for the peoples of all countries, races and colour. Nothing could be more alien to the whole spirit of the Soviet school than racial, national or religious antagonism and enmity.

Although many problems of education have not been sufficiently worked out, the schools have amassed a wealth of the most varied factual data concerning these problems. What our scientific workers must now do is to create, in co-operation with teachers working directly in the class-room, a scientifically-founded method of moral education for different age levels, define the correct pedagogical way to build up the moral qualities of the children, and foster the development of the individual abilities and bent of each pupil to the best advantage.

Soviet educationists are working all-out to solve the many problems now before them. In this they have the active help of those directly engaged in school work, of parents, of our Party, trade-union and youth organizations, all working hand-in-hand to educate a worthy generation of builders of the new society.



Louis Pasteur

HIS RUSSIAN FRIENDS AND FOLLOWERS

By *Alexander Popovskiy*

Happy is the man who not only succeeds in making a great discovery but also in vindicating it. Louis Pasteur succeeded in doing both. He was the first to prove that the processes of fermentation and decay were not caused, as was formerly thought, by the decomposition of albumen but were due to the action of living beings—microorganisms. Despite the stubborn opposition of the adherents of the theory of spontaneous origin, Louis Pasteur established that diseases were not the result of chemical processes, as it was then thought, but were due to the vital activity of certain microbes. Having convinced himself that the introduction into the human organism of weakened bacteria causes changes in that organism, making it immune to the disease due to that particular bacterium, the great Frenchman elaborated preventive vaccines against a number of diseases—anthrax, hog measles, chicken cholera and rabies.

Thus, the method of vaccination was first originated and the idea of immunity given a scientific grounding. The name of Pasteur became famous throughout the world.

Among the scientist's supporters and close comrades-in-arms in the fight for the vindication of his ideas a prominent place belongs to the Russian scholars Mechnikov, Bezredka, Gamaleya and others. An inscription made by Pasteur has been preserved on one of his portraits presented to Ilya Mechnikov:

"To the famous Mechnikov, creator of the phagocyte theory, in memory of his sincerely devoted Pasteur."

These sentiments were shared by another French scientist—Roux, who headed Pasteur's Institute after the latter's death. In a speech made on the occasion of Mechnikov's 70th birthday, he said:

"In Paris, and in Petrograd and Odessa, you have become head of a school and here, at the institute, you have kindled a light which is visible from afar. The Pasteur Institute owes you much. You have lent it the prestige of your name and by your works and those of your pupils you have greatly promoted its fame.... Remaining a Russian by nationality... you concluded with the Pasteur Institute a Franco-Russian alliance long before the idea arose in the minds of diplomats."

Pasteur, the first to establish the phenomenon of immunity, could only be grateful to the man who studied the mechanism of immunity, founding the teaching on phagocytosis: the significance of this discovery was too great for the confirmation of the ideas of the great French microbiologist.

What is the essence of the teaching on phagocytosis?

Studying ciliata, Mechnikov observed how the food they swallowed was caught by the locomotive cells

and digested by them. (Exactly similar is the behaviour of the simplest microscopic animal—amoeba.) In polyps Mechnikov noticed how the cells detached themselves from the walls of the intestines and independently absorbed food. Intracellular digestion proved to be a widespread phenomenon among the invertebrates.

Mechnikov discovered the same processes in vertebrates. During the period of transformation of a tadpole into a frog the locomotive cells, known as the white blood corpuscles (leucocytes), devoured the dying part of the tail, everything that had lost viability. The scientist called them voracious cells—phagocytes.

Perhaps these corpuscles which in the invertebrates fulfilled digestive and to a certain degree protective functions, served the same ends in vertebrates?

Mechnikov verified this supposition. He introduced microbes into animal organisms and in every case observed how the white blood corpuscles emerged through the walls of the blood vessels in order to fight the bacteria. That is the mechanism of immunity. The world of scientists recognized Mechnikov's phagocyte theory and he was awarded a Nobel Prize.

After Mechnikov's death, his place in the Pasteur Institute was taken by another Russian researcher—Alexander Bezredka, who won fame by his teaching on local immunity.

It is known that morbid microbes and the poisons which they exude exercise different actions on different organs. Thus, the bacillus of tetanus affects the nervous system, the virus of rabies acts upon the brain, the germs of cholera and dysentery are concentrated in the intestines, the bacilli of tuberculosis—primarily in the lungs. Each type of microbe is attracted to a definite cell, concluded Bezredka, every cell is susceptible to a certain type of microbe and can resist others. Thus, in addition to the general immunity of the organism, local self-defence, probably, also exists. If this were so, by influencing tissues susceptible to a definite type of microbe, they could be made immune to it.

His very first experiments confirmed the scientist's suppositions.

A guinea-pig will die if infected through the skin with even one bacillus of anthrax. Bezredka gave a guinea-pig several lethal doses without any harm to its life. The animal did not die because the scientist did not introduce the infection through the skin, which is susceptible to anthrax, but in other ways. His second series of experiments was still more amazing. Having rubbed the skin of a guinea-pig with a culture of weakened anthrax bacilli, Bezredka found that he could

subsequently introduce stable bacteria also through the skin without harming the animal.

Thus arose the method of preventing disease by creating immunity in the susceptible tissues. In dysentery and cholera this tissue is the mucous membrane of the intestines. Dried bacteria, taken internally, are a preventive remedy against these illnesses. Their action on the susceptible tissue promotes the formation of local immunity and prevents infection.

The teaching on immunity, scientifically grounded by Pasteur, elaborated by Mechnikov and further developed by Bezredka, was subsequently further studied at the Pasteur Institute by yet another Russian scientist—Vladimir Khavkin.

In 1893, the British Government asked the Pasteur Institute to commission its most talented scientist to the British medical services in India to combat cholera and plague. The choice fell on an assistant professor of the institute, V. A. Khavkin, who had worked for many years with Pasteur on the problem of cholera. The young scientist, in his time, had discovered the method of inoculating people with a weakened virus of cholera and, thus, causing immunity. This was the first anti-cholera vaccine to be put into use.

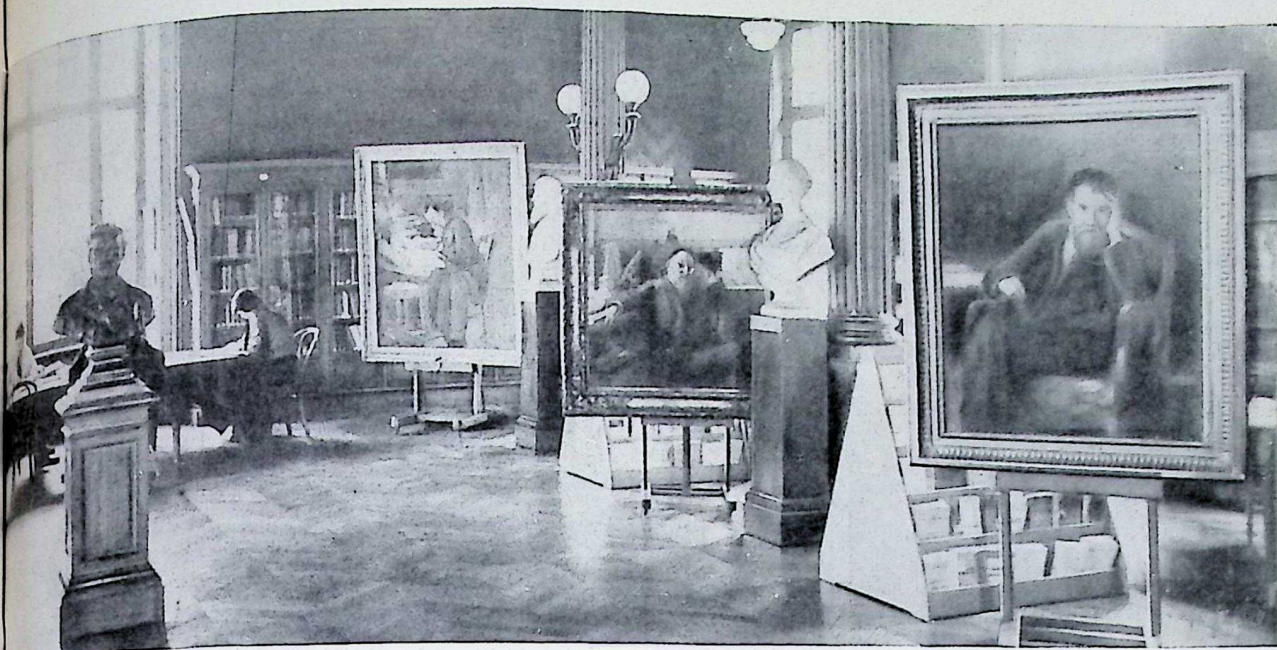
Khavkin worked in Bengal, the Punjab, the North-Western provinces and in Assam. The use of his anti-cholera vaccine saved tens of thousands of lives there.

While in India, Khavkin made his second important discovery: from dead bacteria he prepared a vaccine against plague. Prior to applying it in practice, he successfully inoculated himself. Khavkin achieved outstanding results: in the course of a few years 8,000,000 people were rendered immune by the use of this vaccine. Since then half a century has elapsed, but the scientist's discovery continues to serve mankind: his prophylactic fluid is used as a preventive of the plague to this day.

In Bombay, a laboratory was founded for work on Khavkin's anti-plague and anti-cholera vaccines. The Indian Government has perpetuated the name of this glorious Russian scientist and has turned the laboratory into the Khavkin (Haffkine) Institute.

Another of our countrymen—Nikolai Gamaleya—who worked with Pasteur on the perfection of his inoculation against rabies, played a prominent role in defending Pasteur's ideas and in their subsequent development.

It is well known with what hostility the method of inoculation against rabies was met in Europe. Many scientists in Britain, Italy, Portugal and Austria asserted that the vaccine infected man with rabies and was the cause of the death of many. In order to justify his teacher, Gamaleya twice inoculated himself with



At the Pasteur Institute in Paris. A portrait of the French microbiologist Émile Duclaux is seen on the right and portraits of I. I. Mechnikov—in the centre

(Photo by the Gamaleya Institute of Epidemiology and Microbiology of the U.S.S.R. Academy of Medical Sciences)

the vaccine and was one of those who defended the name of the great Frenchman against attacks.

In Britain, a commission was founded to verify the action of the anti-rabies vaccine. Upon the scientists' decision depended the good name of Pasteur and the future of the discovery. Again, Gamaleya was one of the many who came to the aid of the great bacteriologist. He went to London and submitted the results of his own observations, conducted at the bacteriological station in Odessa. It should be mentioned that Russia was the first country in which, after France, inoculations against rabies began to be made, and the stations for this bore the name of Pasteur for a long time. Gamaleya did much towards making the report published by the British commission favourable.

In 1886, soon after Pasteur had expressed the hypothesis on the existence of morbid bacteria, invisible under the microscope and incapable of development in an artificial medium, he commissioned Gamaleya to verify this on animals suffering from cattle-plague (rinderpest). The Russian scientist strained the blood of a sick cow through a porcelain filter, inoculated a calf with this blood and found that the animal contracted the disease. It appeared that the blood of this cow contained minute beings capable of passing through the finest pores of porcelain. In this way, the existence of a filtering virus was established.

In 1892, when the whole of the scientific world was celebrating Pasteur's 70th birthday in Paris, Dmitry

Ivanovsky, a Russian botanist, working in Russia, confirmed Pasteur's brilliant supposition and Gamaleya's first observations. By straining the sap of leaves of plants stricken with the mosaic disease through a fine filter and then applying it to a healthy plant, Ivanovsky found that this sap still retained its infectious properties. He also observed crystalline inclusions in a tobacco leaf, which, as we know now, were accumulations of the virus.

Five years later, the first filtering virus affecting animals, i. e., the virus of foot-and-mouth disease, was described in Pasteur's laboratory.

In 1935, the American scientist Wendell Stanley isolated the pure virus of the mosaic disease of tobacco from the juice of tobacco plants affected with this disease. The virus consisted of albumen and nucleic acid. For this research, Stanley merited the Nobel Prize. He subsequently wrote that in his opinion the name of Ivanovsky should hold practically the same place in the teaching on viruses as the names of Pasteur and Koch in bacteriology. There is a very good reason to regard Ivanovsky as the father of a new branch of science, virusology, he wrote.

It is interesting to note that none of the above-mentioned scientists were physicians. Pasteur, the remaker of medicine and hygiene, was a chemist; Mechnikov, the founder of the teachings on immunity—a zoologist; and Ivanovsky, the creator of the teachings on viruses—a botanist.

* * *

The teachings on invisible or filtering viruses, the existence of which was indicated by Pasteur, have been widely developed in the Soviet Union.

Soviet scientists have described a number of new virus diseases of plants, animals and man, and have traced the ways in which they spread in nature. As an outstanding page in the history of the study of virus diseases of man we should regard the researches conducted into Far-Eastern spring-and-summer tick encephalitis, carried out by a large body of scientists under the guidance of Academician E. N. Pavlovsky. That disease struck mainly people who had come to the taiga for the first time, and often had a fatal outcome. In many cases, the disease left complications in the form of paralysis.

Far-Eastern encephalitis differed radically from other forms of this disease. As a rule, it appeared only in the zone of the taiga and exclusively in the spring and summer months: May to August inclusively. Towards the autumn the disease began to abate and by the winter it disappeared altogether.

The supposition expressed by some Soviet scientists to the effect that the disease was caused by a tick was confirmed by experiments made by parasitologists and microbiologists. Pasture ticks were allowed to feed on white mice, with the result that these animals contracted encephalitis. When an emulsion made from the brains of dead animals was injected into healthy mice, the latter, in their turn, fell seriously ill. In this way it was established that ticks were the carriers of the disease.

When the arthropoda disappear in nature, wild animals and birds act as the reservoir of the virus of encephalitis. New generations of ticks, drinking their blood, absorb the pathogen and then, by their bites, infect man and animals. Misfortune may lie in wait for man equally in the brain of a field mouse, an Amur hedgehog or an Ussurian mole. Not only these animals, but the carrier tick itself proved to be a reservoir of infection: it transmits the pathogen to its offspring. The larvae, as soon as they appear on earth, already carry the infection in themselves.

Soviet microbiologists prepared a vaccine from the tissues of the embryo of a hen's egg, infected with the virus of encephalitis. They also established that a serum made from the blood of human convalescents greatly eased the sufferings of new patients. The protective or immune bodies in which abounds the blood of patients who have recovered from the disease have a healing effect upon the sick.

In 1937, while spring-summer encephalitis was being studied, a still more serious and fatal disease burst out in the Primorye Territory of the Soviet Far East. It was accompanied by acute cerebral phenomena,

frequent loss of consciousness and convulsions. Every other case proved to be fatal. An expedition of microbiologists, parasitologists and physicians found that the disease bore a resemblance of Japanese encephalitis. The search for the pathogen began.

Mosquitoes—the usual carriers of this disease in Japan—were ground to a powder and injected subcutaneously into mice. The animals fell ill with encephalitis. The problem seemed to be solved, yet in reality this was still far from the real solution. It had not been determined precisely which species of mosquitoes infected people, where they multiplied, and how they transmitted the infection to man.

The organism of an insect might contain different infections! Where was the proof that the mosquito could transmit this infection to man?

Meanwhile, not a single mosquito capable of infecting anyone with this disease was found in nature. Finally, in July of the same year, an infected carrier of one species was found, and then large numbers of a second and a third species.

The epidemic raged for two and a half months—from the end of July till the middle of October—and then disappeared just as quickly as it had come. At the same time, the mosquitoes, the carriers of the pathogen, also disappeared.

Now the picture was clear: the pathogen wholly depended upon the temperature of the external environment. Its ability to cause the disease in man only became manifest in the heat of July and August.

Six species of mosquitoes proved to be the source of this encephalitis, which differed in many ways from the Japanese form. It also appeared that sea-gulls were the reservoir of the virus in nature. Infected by mosquitoes in Japan, they brought the pathogen with them in their blood. In the Soviet Primorye Territory, other mosquitoes swallowed the pathogen when sucking the blood of the sea-gulls and then transmitted the disease to man in their bite. The carriers themselves also proved to be reservoirs of infection: they transmitted the parasite to their offspring by heredity. The newly-born insect can infect man in the very first days of its life.

Professor E. N. Levkovich and other Soviet scientists (of the U.S.S.R. Institute of Experimental Medicine) prepared a vaccine from the brain of infected mice and proposed as a remedy a serum from the blood of convalescents. Medicine thus acquired the possibility of preventing the disease and easing the sufferings of the patients.

For many years medicine had been helpless against the pappataci, or three-day fever. It was known that it was transmitted to man through the bite of a mosquito. Like influenza, this fever does not give rise to immunity and people may suffer from it again

and again. It was not known where the pathogen lay hidden when the mosquitoes perished in the autumn, or how to protect the population against this emaciating fever.

Soviet parasitologists, conducting researches in the Crimea, worked much on this problem, purposely infected themselves more than once, but learned very little from all this. No special medium in which the carrier multiplied was discovered, it laid eggs anywhere. It was also discovered that animals were not susceptible to pappataci fever and that when the mosquitoes perished the infection lived through the winter in the larvae and chrysalises. The pathogen is transmitted to the offspring and can be isolated from the eggs of the carrier.

Soviet microbiologists gave parasitologists their due for their efforts but decided to confirm whether animals were really immune against pappataci fever. In that case, who or what was to be experimented upon? Where were the tissues and the blood serums for a vaccine to come from?

There were many grounds for doubt. Where, for instance, was the certainty that the human virus when entering the organism of a mouse did not change and, therefore, the disease did not run a different course in the animal, not resembling its clinical course in man? Or, that the virus did not continue to develop without visible symptoms of the disease, with the result that the animal did not thus acquire immunity?

The supposition was verified in the following way: tiny pieces of the brain of mice which had been bitten by carriers of the disease were ground to a powder and in this form introduced into the organism of volunteers. The human organism was bound to react if the mice had suffered from the fever even without manifest symptoms. The volunteers, however, did not fall ill. It was apparent therefore, that the organism of the animals experimented upon had not contained the virus. Further efforts seemed to be useless, but nevertheless experiments were continued. The blood of patients, teeming with the virus, was injected into the volunteers who had been inoculated with the brain culture of the infected mice. At the same time, a second group of volunteers was infected with blood taken from the same source. How would the organisms of the first and the second react? The result was more than convincing: the volunteers of the first group either did not fall ill at all or suffered only from a light form of the disease, while the members of the second group of volunteers, infected for the first time, as a rule fell ill. It became clear that the experimental mice had suffered from the illness to some extent and had developed immunity. The researchers were confronted with the problem of making the disease run a

clearer course in the mice and of proving their immunity.

Experiments which had failed with old mice, succeeded with young ones—10 to 18 days old—and still better with 5—7-day-olds. They became seriously ill, paralysis was noted and frequently death took place.

Microbiologists had thus found a way of studying the course of the disease, but there was as yet no certainty of developing immunity in the human organism. On the other hand, it seemed strange that the native population of the Crimea very rarely suffered from pappataci. It had to be assumed that insusceptibility to the disease did not appear at once, but only after a certain time had elapsed. If physicians were to possess a vaccine against this illness, they would be able to call forth absolute immunity by giving healthy people injections.

In 1949, Professor S. A. Ananyan of the Institute of Virusology of the U.S.S.R. Academy of Medical Sciences prepared a vaccine against the pappataci fever, injections of which lend considerable immunity against the disease.

Soviet microbiologists in co-operation with parasitologists have discovered a number of carriers of other diseases and elaborated vaccines against them. In this way, two-wave meningoencephalitis was studied. This disease has two origins: the bite of a tick or the use of milk of infected goats. It appeared that the virus of this disease was related to the virus of spring-and-summer encephalitis and the preventive vaccine was equally effective against both diseases.

In 1942, the Soviet scientists, Professors M.S. Margulis, V. D. Solovyov and A. K. Shubladze, first isolated the virus of acute encephalomyelitis, a disease which chiefly affects young people. A vaccine was elaborated as well as a remedy easing the patient's condition.

Particular interest attaches to the further discoveries made by these scientists. While studying a chronic disease of the nervous system, known as "multiple sclerosis," they isolated from the diseased organism a virus, resembling the virus of acute encephalomyelitis. For a long time, the nature of multiple sclerosis had been the subject of the most varied conjectures and had interfered with the diagnoses of neuropathologists and pathologists. The new researches give us grounds to believe that multiple sclerosis is a chronic form of a virus disease. This is confirmed by the fact that the vaccine, preventing encephalomyelitis, is of considerable assistance in multiple sclerosis too.

In the U.S.S.R. this vaccine has been in use since 1946, and since 1953 it has also become known abroad. For instance, in France at the Pasteur Institute and at other medical establishments special

departments for treatment with this vaccine have been opened. Thus, the tradition of co-operation between Soviet and French microbiologists, which originated as far back as the time of Pasteur, continues.

Since the discovery of viruses, much has been done towards studying their nature, chemical properties, and means of combating them. Scientists have established that some filtering viruses accumulate in the tissues in large numbers, others in small quantities; this, however, does not determine the degree of suffering caused to the organism. Some viruses co-exist peacefully with man, causing no illnesses in the organism. It has been established that 34 deg. C. above zero is the maximum temperature at which the virus of the mosaic disease of tobacco will reproduce and that this temperature is easily stood by the plant. At a higher temperature, the virus perishes. It has likewise been discovered that many viruses, affecting man, also multiply more readily at temperatures lower than the temperature of the human body. Thus, a raised temperature often becomes a favourable factor in the course of a virus disease. As viruses will not multiply in artificial nutritive mediums, Soviet scientists—V. L. Ryzhkov and his assistants at the Institute of Virusology—made it their aim to discover the physiological conditions of their reproduction within the susceptible tissues, what precisely favoured their vital activities and what, on the contrary, harmed them. As the object of these experiments, a tobacco leaf, detached from the plant, was chosen.

The experimenter began by placing the green leaf in conditions of absolute starvation. Without light, from which the leaf absorbs carbon dioxide from the air, decomposition of protein and carbohydrates, necessary for the maintenance of its life, began in the plant. The scientist now wanted to see how this would affect the virus which needs a regular supply of protein. The experiment showed that no matter how long the leaf starved, the virus protein continued to

accumulate in it. Neither did the virus multiply less when the leaf was deprived of nitrogen. Without this important substance, the green organism ceased growing, but the concentration of the virus continued to increase. This ability to derive protein from the starving organism on which the virus was developing convinced the scientist that the virus of the mosaic disease of tobacco was a parasitic protein.

Further experiments served to prove that the development of the virus depended upon a certain equilibrium of different acids in the organism. An excess of some of these often had a suppressing effect upon the virus of a disease. Rivanol also proved to have such an effect. This fact had an unexpected consequence. American scientists established that rivanol also killed bacteriophage and the virus of influenza. Thus, the discovery of the Soviet researcher helped to establish common features between different filtering viruses. Soviet scientists have made a thorough study of the quelling influence of acridine preparations on the virus of influenza. On the basis of the first experiments with botanical material, they are fairly successfully using an acridine preparation—acrichine—to treat influenza.

* * *

Such is a far from complete sketch of the results of the great beginnings that are linked with the name of Louis Pasteur and were continued by his Russian friends and followers, in France and in the Soviet Union. Pasteur's ideas enrich science still today. Mankind is no longer afraid of diseases which till recently were fatal. Means for combating pathogenic organisms have on the whole been found, but as it was foreseen by Pasteur and foretold by Mechnikov, ahead lies the search for weapons against viruses. Shortly before his death, Mechnikov expressed the thought that the future belonged to the bacteriology of invisible microbes.

The successes already achieved by science on the basis of Pasteur's ideas are a guarantee of its victories also in the war against viruses.

V O K S N E W S

An evening devoted to Greek culture was held in VOKS to mark Greek Independence Day. Among those who spoke at the function were the well-known connoisseur of Ancient Greek literature S. I. Radzig; S. L. Utchenko, D. Hist; and Merited Artist of the Russian Federation Leonid Kogan. They stressed the profound interest of the Soviet people in the Greek people's culture and history.

The meeting was also addressed by the Greek Chargé d'Affaires in the U.S.S.R. K. Himarios.

* * *

An exhibition of French reproductions was held in Moscow and Leningrad by the Section of Friends of French Science and Culture. It presented more than 200 reproductions of canvases by Fragonard, Corot, Cézanne, Renoir, Matisse, Picasso, Braque and many other artists of the 19th and 20th centuries. Among the exhibits—examples of various methods of reproduction—were a number of high-quality works done by a method developed by the French writer Vercors.

In his inaugural speech Vercors said that it was necessary to exert every effort at all times and under

all circumstances to maintain international cultural contacts.

* * *

A meeting was held by the Moscow Union of Soviet Artists and the VOKS Section of Fine Arts to mark the centenary of the birth of the Hungarian artist, Simon Hollósy.

In their speeches at the meeting, S. V. Gerassimov, V. A. Favorsky, A. N. Tikhomirov and other Soviet artists and art critics gave a high evaluation of the lofty civic spirit of Hollósy's works. Among his pupils were Russian, Ukrainian, Georgian and Armenian artists.

A small exhibition arranged for the occasion included Hollósy's rare sketch to his picture, *The Inn*, as well as the works of many of his pupils.

* * *

Academician I. P. Gerassimov, head of the Soviet delegation to the 18th International Congress of Geographers, held recently in Rio de Janeiro, told a meeting of the VOKS Section of Social Sciences of the work of the congress, the delegation's tour of the country and their impressions of the rich and varied nature of Brazil.

He said that the Soviet delegation to the congress presented the

Brazilian Geographical Society with Soviet films describing life on the virgin lands and research on the drifting ice-floes in the Arctic.

A number of documentary films presented by Brazilian geographers to Soviet scientists were shown.

* * *

A photo exhibition has been prepared here for Britain under the general heading: "Soviet people's interest in English culture." It is a visual story of the contacts between Soviet and British science, the popularity of English literature and music in the U.S.S.R., the tours by British musicians, exhibitions of British fine arts and productions of plays by English authors on the Soviet stage. The exhibits include photographs of books of British authors published in the U.S.S.R. and illustrations for them by well-known Soviet artists, including Favorsky, Pikov and others. Of considerable interest are Nikolai Zhukov's sketches of English life, and Sergei Obraztsov's illustrations of his book, *What I Saw, Discovered and Understood on Two Trips to London*.

Much space is devoted to the stay of British visitors in the U.S.S.R. and visits of Soviet people to Britain.



The club's council holds a meeting

Photos by Y. Don

Young People's Club

A year ago, the young people of Petrogradskaya Storona, a district of Leningrad, opened a club of their own, Young People's Club. Its motto is "All those against boredom be with us!"

By now the club has been joined by 150 factories, offices and higher educational establishments. Each of them has a permanent representative on the club to help organize its day-by-day activities. All the work is directed by an elected body, the council.

The club's activities are interesting and varied: a soiree "Modern France" today and meeting with cinema artists tomorrow, a masked ball on Saturday and a concert-lecture or a poetry tournament of "gifted but as yet unrecognized young poets" on Sunday, and many other attractions, too many even to mention. And all of them are arranged by young workers, employees and students of Petrogradskaya Storona. In the daytime they are to be seen at the work-bench and in college auditoriums, but in the evening they become artists, film cameramen, photographers. Everything at the club, from posters to the puppet theatre, is their handiwork.

Members of the club's "Science and Technology" Section are preparing a puppet show "Without Artists" in which the puppets are manipulated not by people, as usual, but by electromagnetic devices. Others are thinking up new attractions, games and stunts for the next ball. The club's writers are busy with scripts of spoof parties, reviews and amateur films, made by the Film Section. The musicians are rehearsing dance music for the Spring Carnival. Producers are pondering the programme of another "Verbal Almanach." These almanachs usually have an added attraction in some eminent scientist, popular actor, artist or writer.

The club is a hospitable place. It has already played host to Italian workers, tourists from Finland, Czechoslovakia and India, editors of the *World Student News* magazine.

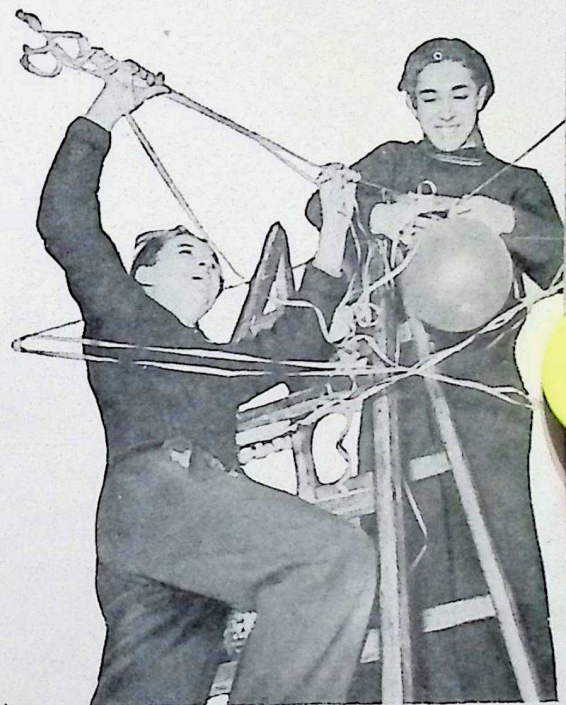
Every day the postman brings to the club a big pile of letters from Britain and China, France and the United States, India and Vietnam, Mexico and Italy. The club has friends in 52 countries of the world. Many of them will shortly come to the Soviet Union for the Sixth World Festival of Youth and Students. The gay, lively Young People's Club is eagerly looking forward to meeting them.

The council's president, Yury Genkin, is displeased with something



Amateur cameramen in action

Who are you?



← A parcel from the German Democratic Republic

→ Tomorrow is Carnival day!

No ordinary orchestra, this! ↓



VERA PANOVA

By *Vladimir Leibson*

A new writer is like a new acquaintance. He may turn out to be a person of erudition and not a bad conversationalist, but you may still find him a bore. Such a person will leave you cool and indifferent, and you will not be too anxious to meet him again. In all probability he will have no interesting outlook of his own on life which would prompt you to look at life and yourself in a new way.

The authoress, Vera Panova, owes her success precisely to the fact that in her books the reader sees people whom he knows, sees himself from a new, unusual angle, although in surroundings which seem quite conventional. Vera Panova made a name for herself by her story, *Travelling Companions*. This was her first work to be noticed by the general public, although it was not the first she wrote. *Travelling Companions* at once put Panova up in the forefront of Soviet writers. As often happens in such cases, people began speaking of her as a new young authoress of outstanding talent. This, however, was partly based on misunderstanding. Her talent, of course, was obvious, but when *Travelling Companions* was first published in 1946, Vera Panova had turned forty.

A writer's outlook on life, like that of any other person, is conditioned above all by his life experience. In a fragment from the autobiography accompanying her collected works



in two volumes, Vera Panova writes :

"I was born in 1905 in Rostov-on-Don. It was in that town that my childhood and early youth passed.

"My childhood was a bleak one. My father, who was employed as an assistant accountant at a bank, drowned in the Don when I was five years old. After his death my mother took a job in an office. I had no chance of getting an education. At an early age, however, I was taught to read. I read a great deal, everything I could lay my

hands on."

In 1922 Vera Panova began working on Rostov newspapers, first as an apprentice, then as a regular staff member.

A newspaper reporter has to be everywhere—a multitude of people and events pass before his eyes. Vera Panova recalls how much she travelled in those years up and down the North Caucasus, of which Rostov was then the centre; she visited construction sites, villages, and Cossack stanitsas, watched new factories going up, and observed the advent of collective farming in the countryside.

This wealth of impressions fortified her in her wish to do serious literary work. In 1933 she began writing plays, among which some were of definite literary merit, such as *In Old Moscow* and *Girls*. But apparently her talent did not lie in drama. The dramatic form, she believes, cramped her style—she was unable

to fit into its rigid framework everything she wanted to tell the reader. She felt drawn to the form of the story or the novel.

Vera Panova's first story was called *The Pirozhkovs*. This was a story about a real working-class couple, who had adopted several orphans and built up a fine, closely-knit family. However, the story aroused as little attention among the reading public as the plays that had preceded it. The authoress herself later called *The Pirozhkovs* a timid experiment, her stepping-stone.

Indeed, her life experience coupled with practice in writing soon made itself felt. In ten years her remarkably fertile mind produced five major works. In 1947, a year after *Travelling Companions*, she published the novel, *Kruzhilikha*. In 1949 she finished the story, *The Bright Shore*; in 1953, the novel, *The Seasons*, and in 1955, a series of stories about a little boy called Seryozha.

* * *

Towards the end of the Second World War the branch of the Soviet Writers' Union in the town of Molotov dispatched Vera Panova with hospital train No. 312 to help the crew write a booklet about their work. So vivid were her impressions, Vera Panova recalled later, that even while on the train she began writing a story, which later appeared under the title of *Travelling Companions*. Soon after she returned from her assignment she finished this story and published it in the magazine *Znamya*.

Travelling Companions immediately aroused a controversy. The authoress found she had no few admirers and, perhaps, as many critics. But then, real talent never leaves us indifferent. People sensed that here was a first-class writer, but one so different from other, recognized writers, to whom they were accustomed, that they felt awed.

Quite a number of fine books have been written about the Soviet people's Patriotic War against fascism. There is Alexander Fadeyev's novel, *The Young Guard*, which rings like a stirring paean to our wonderful youth. Deep philosophical reflection impregnates *The Storm* by Ilya Ehrenburg. A chastity of thought and emotions lends much appeal to the characters of *The Star* by Emmanuil Kazakevich.

Vera Panova's story, *Travelling Companions*, was also about war-time events.

When we compare this story with her later works, we observe two distinctive features of *Travelling Companions*, typical of her style in general. Firstly, the action in Vera Panova's books hardly ever transcends the boundaries of a relatively small territory. Secondly, the authoress places her characters in decidedly unimpressive, ordinary, one might even think, dull settings.

This second distinctive feature is highly noteworthy. To portray their characters, both Sholokhov and Fadeyev, two outstanding Soviet writers, have often placed them in situations acutely critical. Vera Panova deliberately seems to do the opposite in an effort to show how people behave in everyday situations that recur thousands of times. It was not a battle determining the outcome of the war, not the front line, but one of hundreds of hospital trains that she chose as the setting for her war story. A factory in no way different from thousands of others, and an ordinary district centre attract her interest in her subsequent books about post-war days. It must be said from the outset that the characters in Vera Panova's books do not go through the trials and tribulations which fell to the lot of Pavel Korchagin (*How the Steel Was Tempered* by Nikolai Ostrovsky) or Alexei Mereshev (*The Story of a Real Man* by Boris Polevoi). Well, people have different life stories, and writers—different life experience. But in creating lifelike characters of rank-and-file Soviet men and women, Vera Panova certainly knows how to bring out traits typical of our day.

Take Dr. Belov, who is in charge of the hospital train. An old intellectual, mild and gentle, he is devoid of even apparent signs of courage, let alone heroic traits. A doctor such as this might conceivably appear in the stories or plays of Chekhov. A new, non-Chekhovian element, however, is the doctor's position in society and the attitude of other people to him. Something about the naive and seemingly spineless Belov makes him not the butt of jokes, not the traditional crank, but a person who is both highly respected and much needed. This something is his boundless devotion to his duty and awareness of how necessary he is in the society in which he lives. Misfortune strikes the old doctor: his wife and daughter are killed in an air raid on Leningrad. This is where Belov shows his real

courage by carrying on his duties with all his customary conscientiousness.

Vera Panova teaches the reader to approach people not according to set standards, but individually, and to discern fine human traits behind a plain and sometimes comic appearance. In terms of tangible realities the authoress shows how work makes people nobler and handsomer.

For it is in work that the nurse Yulia Dmitrievna finds both human dignity and happiness. Nature, one would say, gave her little chance of finding happiness. The unattractive appearance of the nurse is a point emphasized by the authoress. Yulia Dmitrievna, of course, suffers. With great tact and a gentle smile, Vera Panova tells the reader of what the nurse goes through because her love remains unrequited. And yet, Yulia Dmitrievna too eventually finds a place under the sun: she derives the greatest gratification from becoming a real expert at her job.

"Had she been told, 'if you like, you'll have a husband, handsome and loving, only give up your work,' she would have lifted her eyebrows and said: 'No!'"

"Her work was her life, her soul, her hands. Her work had given her that place in life which nature had denied her. To be without her work would have meant to lose her hands and her soul, it would have meant not to live."

Vera Panova's characters are not people with easy lives.

Nurse Lena Ogorodnikova is the very opposite of Yulia Dmitrievna. Small wonder that the latter takes a dislike to her from the start for her flightiness. Lena had never been one to ponder about life. She had liked sports and was strong and agile. Then had come real love, filling Lena's life with radiant sunshine. The war had parted Lena with her beloved, but her happiness had not faded: Lena had lived in expectation. But when they met again, he told her that he was leaving her for another woman. . . .

Always true to life, the authoress offers no suggestion of a possible happy ending to the reader, who can only hazard a guess about Lena's subsequent fate. But the reader, who had become fond of Lena, feels sure that she will find the strength to overcome her grief and will be happy again.

Vera Panova's favourite character is the ordinary person who is not without many weaknesses and contradictions, and still far short of perfection.

Commissar Danilov, in *Travelling Companions* is a model of organizing capacity, outer smartness and inner self-discipline. Exacting and persistent, he is at the same time also modest and responsive. To everyone on the train he serves as an example, and no one is aware of his weakness. But the reader knows that Danilov is unhappy in personal life. Ever faithful in his mind to someone he loved without response in his youth, he does not appreciate his wife and finds no joy in family life. His only bonds with his family, in fact, are his love for his son and his sense of duty. Many people have reproached the authoress for revealing these facts about Danilov, who would otherwise have been an ideal hero of our times.

But in Vera Panova's books there are no ideal heroes. The tendency to depict an ideal person in every book at any cost is upset by the literary process itself, which is a live process. Her attitude to her characters clearly reveals Vera Panova's original treatment of life. The typical traits of Soviet men and women, the real signs of the times are sought by her not in ideal heroes, but in the heroes of life, in a truthful portrayal of full-fledged characters, even though they may not, perhaps, be free of human frailties and shortcomings.

* * *

Even before her trip with the hospital train, Vera Panova had begun working on *Kruzhilikha*, a novel about the people at a big works. After finishing *Travelling Companions*, she resumed her work on this novel.

It must be made clear at once that *Kruzhilikha* is by no means an "industrial novel" of the kind in which the author displays an expert knowledge of technological processes and the organization of production, but at the expense of the characters, who become just a mass of people without any individuality.

Vera Panova leaves industrial matters to the specialists. *Kruzhilikha* is above all a novel about people, and they have different

M. Grekov. *Machine-Gun Cart* →





life stories and diametrically opposite characters, aspirations, and tastes. All these people, from the works manager to the rank-and-file worker command the close attention of the authoress, who draws a whole gallery of highly individual characters.

In *Kruzhilikha* Vera Panova once again showed how she abhors all idealization of real life. The words of one of the characters, the artist Andrei, may well be taken to be an expression of her own literary creed.

"Life can't be dull," Andrei says. "Our life is a noble, freely-growing tree. It's ridiculous to hang tinsel decorations on such a tree, which is beautiful without them."

In accordance with this conviction, Vera Panova in *Kruzhilikha* continues to portray people as complex and contradictory characters.

The works manager, Listopad, produces a dual impression on the reader. On the one hand, this is a talented and vigorous organizer, who is in love with his work, a man of scope and constructive thinking. Listopad knows how to appreciate and bring forward good workers; the reader admires his concern for and thoughtful interest in the needs of the young workers. But at the same time Listopad may be callous and even cruel to people whom for some reason or other he does not like or who just do not interest him. Somewhat similar in character is Nonna Sergeyevna, a designing engineer who becomes Listopad's wife.

Another character in *Kruzhilikha* is Vladimir Ippolitovich, the chief designer at the works, a somewhat caustic, headstrong, and wilful old man. A distinguished specialist and inventor, he knows his worth and permits himself rather despotic eccentricities in dealing with people. Vladimir Ippolitovich actually transfers the designing office to his own flat. There he rules his subordinates with no consideration for anyone's ailments, troubles, or fatigue. The manager, Listopad, sets such store by his chief designer that he closes his eyes to all his whims.

It is, of course, out of the question to seek justification for the chief designer's wilful ways. And yet, to the reader, just as to Listopad, it is clear that not this, but an all-

consuming interest in his work, dominates the character of Vladimir Ippolitovich.

"You sleep too little," his doctor, Ivan Antonovich, used to say to him. "At our age my dear patient, one needs more sleep."

"I sleep for a disgracefully long time," Vladimir Ippolitovich would object. "Edison slept four hours a day!"

Without attempting to vindicate the weaknesses or faults of her characters, the authoress makes the reader like them for their basic qualities. In Dr. Belov, the works manager Listopad, and the chief designer it is their infinite devotion to their work, their self-denial, and talent, which lend them great charm, evoking the respect both of the writer and reader.

In a conversation with the secretary of the town Party Committee Makarov, the Party organizer of the works Ryabukhin criticizes Listopad's mistakes, but at the same time pays tribute to these basic qualities, which appeal to people.

"He's got talent," Ryabukhin said. "Don't you remember your Bible? ... That bit about the man who hid his talent in the earth—it calls him a 'wicked and slothful servant'! How well it's put, isn't it? Try to think of words as forceful as those!"

"Wicked and slothful servant," Makarov repeated with satisfaction. "That's good."

"Listopad hasn't buried his talent. He's neither wicked, nor slothful, nor a servant. He burns with enthusiasm and is never burnt out."

In Vera Panova's books one clearly senses that her criterion in appraising her characters is their attitude to their work. Without any affectation, without flowery phrases, she portrays the new society in which "labour has become ruler." The people in this society are still a far cry from perfection, but idlers and drones can thrive in it no longer.

* * *

Vera Panova's story *The Bright Shore* appeared in 1949. This story is set in a state livestock farm. Here again Vera Panova's language is poetic, extremely lucid, and light. And again she is both keen and pithy in portraying her characters—ordinary workers, milkmaids, and village intellectuals. But at the same time the story is not free from substantial faults; many of the personages

←U. Tansykbayev. *Evening on Lake Issyk-Kul*

(Gorelchenko, Korostelyov, Bekishev) pale before the characters of Vera Panova's other books.

In her novel, *The Seasons*, Vera Panova from the first page gives the reader extensive pictures of the life and customs of a district town. Within the span of a single year she shows the life of the people of this town, with all its troubles and anxieties, love, misgivings, and quests, its ups and downs, its periods of despair and of warm, radiant happiness.

In her novel the authoress brings home to the reader the fact that the new socialist relationships have penetrated not only into the sphere of people's civic and official activities, but also into their private lives, into their inner world. An excellent knowledge of the little things of life enables the authoress to show—not by abstract reasoning, but in terms of facts, graphically—that a person's happiness depends on how closely and organically his personal interests have become interwoven with the interests of society. Vera Panova shows how pitiable and barren is the life of those who seek to live at the expense of society, how humdrum and paltry their existence becomes.

A notable place in Vera Panova's work is occupied by the characters of children. Her latest book, *Seryozha*, is subtitled *Several Happenings from the Life of a Very Small Boy*. This book is dedicated by the authoress to her children: Natalia, Boris and Yury. It is a book about a child whose character, notions and habits are just being formed.

Seryozha revealed Vera Panova's remarkable gift of being able to place herself in the position of her characters, seeing the world through their eyes. And the reader becomes convinced that the eyes of a little boy see far more than this might seem at first glance. A big mistake is committed by grown-ups who try to impose artificial restrictions on a child's interests. By doing so, *Seryozha's* mother only estranges the child. When problems arise, she chooses the easiest answer: "Haven't I told you that it's too early for you

to worry about these things? Think of something else!" How much more *Seryozha's* stepfather, Korostelyov, gains in his eyes by earnestly trying to explain to the boy the vast and mysterious world that surrounds him!

Seryozha also brought out a new facet of Vera Panova's abhorrence of all that is pseudo-romantic. Just as adults, children, in her opinion, need no varnishing of life, which is full of wonders without this.

Vera Panova belongs to those writers whose books are very popular. This, however, should not be taken to mean that her works were accepted unreservedly by all critics without exception. Her books aroused, and still arouse, many controversies and debates. The authoress has had to hear many reproaches from critics for "lacking wings" and "keeping her characters down to earth" too much. But her work has proved these reproaches unfounded. The supreme judges of a writer—the reader and time—have said their weighty word. Some of the novels written at the same time as Panova's are now forgotten. Yet her books are winning ever greater recognition among readers of all ages and professions.

In the years when Vera Panova wrote these books very little attention was being given in our literature to portraying people's private lives, family relationships, love and the problems that arise in everyday life. Vera Panova was one of the first to restore to these themes their rightful place in literature, and this must be put to her credit.

The reader of Vera Panova's novels and stories delights in her highly expressive and vivid language and her subtle humour, reminiscent of the style of Dickens.

It is as yet too early to sum up the authoress' achievements. She is now in her prime and is working on a new novel, which is about a young man of our day.

Imbued with love for the ordinary man, true to life, and remote from any idealization of reality, Vera Panova's books occupy an outstanding place in Soviet post-war literature.

DRAWINGS BY ITALIAN ARTISTS

By **Andrei Goncharov**,
artist

On your way to the exhibition of drawings, etchings and lithographs by modern Italian artists you pass through the other halls of the Pushkin Museum of Fine Arts in Moscow where the clarity and harmony of Phidias and Praxiteles, Donatello and Verrocchio serenely reign. You pass these halls and are caught up by the noise and movement of the moderns, you seem to hear the loud and excited Italian speech.

Harmony and poise are not to be expected in modern Italian graphic art, for they are not to be found in the life it portrays and with which it is so closely linked. You feel the hubbub of a complex and intense life in everything our Italian friends have contributed to the exhibition. We realize that they have shown only a part of their work, but as it is, we can form a judgement of the masters and the struggle for the "new realism," for the democratic and realistic art which is now in progress among workers in Italian culture. We are well aware that Italian artists are in the forefront of this struggle.

The exhibition is of extreme interest. The visitor examines it with particular intentness, not only because he comes across familiar names, such as Renato Guttuso and Carlo Levi, or because each artist has a marked individuality of his own, but mainly because it witnesses the birth of a new style of realistic portrayal. It is immaterial that abstract works are also on display, such as Salvatore Scarpitta's *Man and Racing Car* or Antonio Scordia's *Man with a Horse*. This is probably quite natural. The modern artist in the West cannot ignore the problems posed by abstract art.

But speaking of an art full of content and profound thought, I believe that it should combine the concrete with the abstract, for only an integration of the two will result in a form that is as perfect as can possibly be.

The works of Felice Casorati, whom we long and well know, his *Etudes of Women* rendered in a sharply contrasting white against a pitch-black background are unquestionable proof that the concrete form of things can be portrayed with the aid of generalized means. His lines are delicate and flowing, but his depiction, unfortunately, is ephemeral and the impression given by these drawings is much too fleeting.

Many other participants of the exhibition can be criticized for this ephemeral quality. While it is true that modern art is compact, brisk and concise,



Anna Salvatore. *A Girl Playing the Guitar*

laconism should be the result of prolonged and complex preliminary work. When this is wanting and the entire effort is reduced to the sketch, one feels let down. This is precisely the impression created by Franco Gentilini's lithograph, *The Tom-Cat*, in which one feels, simplicity of portrayal is the result of undue haste rather than the need of brevity.

I feel that Giovanni Omiccioli's brevity is rather more substantial. His *Silano Wood-Cutter* and *Vase with Sunflowers* are unadorned yet highly expressive. The economy of means for which his realistic works are distinguished is not detrimental to his recital and form.

Ugo Attardi. *Unemployed Stone-Masons*



Renato Guttuso. *Ox*

Coming across a work which is complex in form and scope of narrative one studies it with particular intentness. Such is Renato Guttuso's landscape, *Olives in Anacapri*, or Giuseppe Zigaina's excellent study, *Resting Reaper*. We know Guttuso as a vigorous and brilliant artist and value his expressive art not only for its social point but also for the keen originality of his forms and dynamical composition of which his *Ox* is an excellent example.

In *Olives in Anacapri* we follow Guttuso along his landscape at a varying gait and this consistent movement makes the picture rich in content and complex in substance. The trenchant expression achieved by Zigaina in his charcoal drawings is particularly full of content when the skill of the swift and precise drawing from nature is combined with the narrator's power of observation. The artist appears to have caught his *Chatting Labourers* in one of their moments of leisure, and the gestures of the talking men are rendered in a sharp and frugal manner.

In her large drawings Anna Salvatore tells of her *Singing Girls*, *A Girl Playing the Guitar* and *A Girl with a Dog* with expressiveness and clarity. These masterful and elegant black-and-white studies reminded me of our Pyotr Miturich, that excellent draughtsman and lithographer, and a past master of the fine graphic form, who was prominent in the exhibitions of the 'twenties and 'thirties. She has the same striving for economy of means, extreme foreshortenings and a keen sense of the living and moving form. But of course, the Italian's expressive drawings reflect the peculiar traits of the national character. Gabriele Mucchi's *Portrait of a Peace Champion* is of the same quality. It is a portrait of a heroically majestic woman rendered with simplicity and precision. Studying this lithograph, one has no need to inquire into the artist's purpose. The same is true of Giovanni Cappelli's *Men on the Snow* and *Slaughter-House*. The concep-

tion, the material and the form are merged into one. But in the works of Carlo Levi, who is an original but not always well-organized artist, the discrepancy in the dimensions of the image or format, and the significance of the subject itself are sometimes bewildering. It may well be that his *Lovers* or *Matera* would have had a stronger effect had they been rendered in the same manner and with the same materials but somewhat smaller.

That is why one particularly appreciates such works as *Agricultural Workers in Roncoferrato* by Tono Zancanaro. Naturally, its merits do not spring from its size, but from its theme, and from the rhythmic force of its composition, the delineation of space and the portrayal of human labour. All its components merge into

a single entity and it is not a sketch or a rough drawing (such as are, for instance, Armando Pizzinato's études of *Killed Partisans*), but a consummate piece, vigorous and clear, that the spectator sees.

Studying Armando de Stefano's highly expressive drawings, which are vaguely reminiscent of Rembrandt's sketches, one wishes to know whether the artist intends to stop there or plans to go on to something more mature. There is unquestionable evidence of the penetrating eye and the feeling of space and depth in his *Sitting and Lying Women*, but unfortunately the artist has limited himself to the sketch and besides has made his sheets far too large.

Aldo Borgonzoni, one of his neighbours at the exhibition, appears to be more modest. But this apparent modesty reveals a much greater content of narrative, composition and form. One feels that the artist has overcome many obstacles, and depicting the common people, he gives his profound and integrated study of the *Peasant Woman from Salerno*. In this excellent work, simple and laconic, one appreciates above all the artist's power of observation and his sense of realism.

This sense of realism is evident in many other works exhibited, among them the lithographs of the sculptor Francesco Messina, the drawings of Ugo Attardi, the portraits of Domenico Purificato.

We Soviet artists appreciate the efforts of our colleagues abroad to discover fresh and vivid forms of portrayal in keeping with modern concepts of realism. We do not believe art to be a means of self-expression alone. Definitely not! We believe it to be a social phenomenon which must reflect not only the sentiments and the thoughts of the artist himself, but also the surrounding world and the things that agitate his contemporaries. This is not easy to achieve, a fact our Italian friends fully realize.

REPORT *from the future*

By *Alla Gerber*



The *Festival* Editorial Board in session. In the centre, left to right, are Enzo Muzii, Editor-in-Chief, and Jenifer Warren, Editor of the English Edition. Gilbert Cazaubon, Editor of the French Edition, is speaking

There are different kinds of letters: some are dry and indifferent, others seemingly warm and sincere, though they too are nothing but words. But there are others still, in which all of a sudden, the clever eyes of the writer seem to look out at you from between the lines, and you can almost hear his voice. That kind of letter is like a mirror held up to a man's heart and conscience.

Such were the letters I happened to read recently in the office of the International Preparatory Committee for the Sixth World Festival of Youth and Students. The styles and languages were different, but the idea of them all was the same: "We're for the Festival, because the Festival means friendship and peace, happiness and youth."

The letters contained many questions: What will the Festival programme include? Where will those who attend it live? Can a Catholic come to Moscow, or only atheists? Is it for workers exclusively, or can young businessmen also come?

Well, in the following we shall try to answer all these questions for the benefit both of those who have already written, and of those who are still thinking of writing.

Let me take you on an imagin-

ary excursion around Moscow in the days of the Festival. Everybody who stands for peace and friendship, no matter what his political affiliation, his religious belief, his race may be, is invited to come. We also welcome those who do not entirely agree with the Festival programme but would simply like to take part in one of the contests, and even those who are not convinced of the need and expediency for international youth festivals. To them we say: come and see for yourselves whether you are right or not.

Come to the Festival if you want to meet young men and women from other countries, to try your athletic prowess against theirs, to discuss your professions, look ahead to the future, speak of painting, music and literature, or sing your favourite songs with them.

The trip will not be expensive: the delegations will travel free of charge from the Soviet border to Moscow, and their daily upkeep here will be only two dollars. Visitors to the Festival will be housed in the new hotels of the "Friendship Town." In the hotels there will be large meeting halls, currency exchanges, post offices, counters where stamps, postcards and

souvenirs are sold, and cafés serving the national dishes of all countries. That means a big job for the cooks, since 140 countries are sending delegations to the Festival! As many as 1,300 buses and 600 passenger cars will be placed at the disposal of the delegates. They will have the free use of all types of municipal transport, although if they prefer to walk, they can do that too—some hospitable Muscovite will always be ready to show them the way.

And so, let us begin. A highway, eleven miles long, stretches from the hotel section near the Agricultural Exhibition grounds to the Lenin Stadium. It has been called the "Highway of Happiness." Happiness means peace, work, love and friendship.

The Manezh Square, in the centre of Moscow, will be the site of the grand demonstration "For Peace and Friendship." Who knows, perhaps a young man from Western Germany by the name of Ralf Knecht will get up on the rostrum there and say what he told us in his letter: "We want to work, it doesn't matter where we live. If the Russian is content with his life, and the American with his, that's their business. Time will

show who of them was right, but certainly no good can come of shooting each other down, I want peace."

The young people of the world want to work in peace, they want to love and be happy.

"Lovers' Lane!" It is watched over by Tristan and Isolde, Farkhad and Shirin, Romeo and Juliet, and

by Botticelli's beautiful Graces. Calm grandeur is the keynote of the decorations on the imposing Vostaniye (Uprising) Square. There, beside artificial ruins depicting the destructive effects of war, stands the sorrowing figure of a Mother, looking down on a bed of blood-red flowers. Her lips are tightly pressed, but the silent figure seems to be whispering: "We do not want the mothers of the earth to shed any more tears."

The "Highway of Happiness" terminates at the "Street of Five Festivals"—held at Prague, Budapest, Berlin, Bucharest, and Warsaw.

Now we have reached the Lenin Stadium, where the Soviet Olympic Committee is holding the Third World Youth Games. There, at the Stadium, every day from early morning until late in the evening, all kinds of sports events from soccer to yu-mao-ch'u, the Chinese national game similar to tennis, are being held. The Sports Palace here will be the scene of the final concerts of those taking part in the contests of musicians, singers and dancers. The Festival lights will be turned on for the first time at the Stadium, and here too the Festival flags will be lowered on the closing day.

On the other bank of the Moscow River, opposite the Stadium, towers the new building of Moscow University. An International Students' Club has been opened here. It arranges all kinds of activities, including the observance of University traditions, meetings of community singing, jazz and small symphonic concerts, discussions between poets, artists and composers of different countries and trends.

Students will take part in the discussions on subjects like "The University and Society," "Educational Reform," "Can the Future

Be Foreseen?" etc. Surprises lurk at every step, but there is no use in giving them away in advance. Still, it is our duty to warn the chess players among our visitors that they had better prepare for the simultaneous display given by the world chess champion.

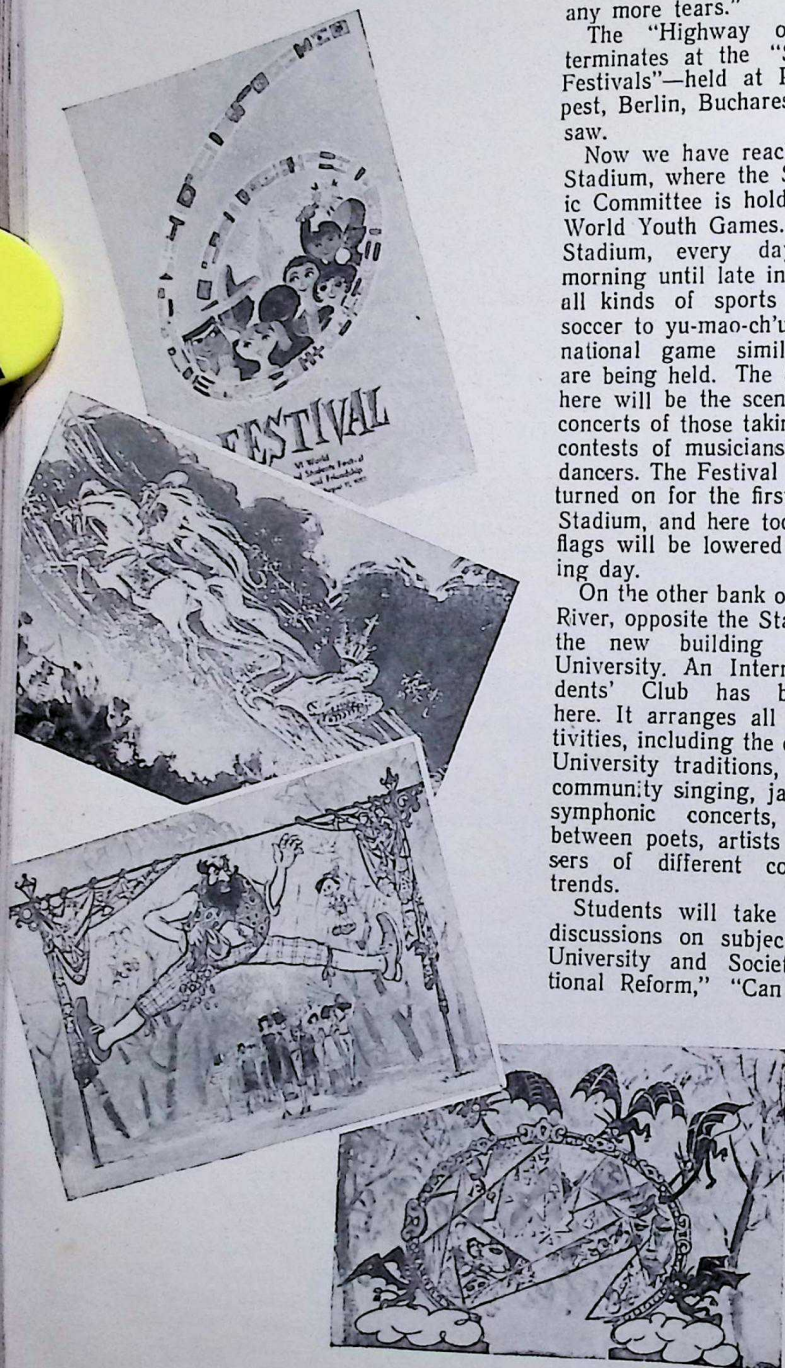
It would be wrong to think that the Festival will be all song, dance, and entertainment. The Festival is above all an occasion for serious talks on the things that are nearest to the hearts and minds of the young. Many interesting ideas and suggestions will come forth at the vocational meetings. Dockers and miners, peasants and fishermen, engineers and architects will seek and find common paths to the solution of the pressing problems that confront them: working and living conditions, technical development, vocational training of young workers.

As to writers and artists, actors and sculptors, they are certain to be interested in the role of art in the development of moral and aesthetic values of the young. People with the same hobbies will meet to their mutual benefit; it is not often that stamp collectors, Esperantists, photographers, film enthusiasts, directors of puppet theatres have the opportunity to discuss their hobbies with colleagues in other countries. Formerly their only means of communication was through correspondence, but now they can not only describe, but even show each other the results of their efforts.

While the young architects argue about model housing projects and physicists discuss the peaceful uses of atomic energy, the delegations are holding endless discussions at dinners, soirées or simply over a cup of tea at the Club of International Meetings.

But what is that? The whole many-tongued world seems to be singing one song in unison. The songs have poured out on to the streets and invaded all the houses. This is the International Song and Dance Fête!

And so it goes, day after day. Today is the Holiday of Labour, tomorrow—the Rural Youth Holiday, the Equestrians', and then Soviet Ballet evening.... Young performers will ride in a Circus Parade on elephants and camels,



← Some sketches for Festival posters



cars and motorcycles, horses and ponies. A Prague clown will appear next to Oleg Popov, the Soviet circus clown who has made Paris and Moscow rock with laughter. A conjurer from Delhi and magician from China will demonstrate their sleight-of-hand from racing motorcycles. In the evening there will be thrilling circus shows on three arenas simultaneously, at the Dynamo Stadium. Every day at least seventy different shows, concerts and soirées will be arranged at the Festival.

And so we have attended balls, parties, international film shows and performances by famous artists. We have gone to the international clubs and argued about styles in art, vocations, and the roads we must take to prevent war and keep the star of peace bright.

Soon we must part. Let us take one last stroll along Moscow's shady boulevards. How they have changed! The world of legend and fairy-tale has invaded them. Strange legendary characters beckon to us from the tree tops. Buratino winks mischievously, Cinderella smiles sadly, and the kings and princesses of Andersen's fairy-tales nod

gleefully to us. One warm summer day, you will suddenly find yourselves at the North Pole. On one of the boulevards, a wintering party will show you around a polar station and take you to a drifting ice-floe. Hunters and fishermen have taken possession of the side of a crystal clear lake. Both have a penchant for tall stories. No wonder Baron Münchhausen has been appointed to guard their preserves. The animals they hunt are fantastic in size and the fish look more like modern diesel-electric ships than dwellers of the sea. On one square we meet famous film stars, on another—we view paintings and sculptures of all times and peoples, on a third—we meet the popular characters of world literature.

This is not make-believe. It will all be as I have described it. For a whole year now the young people of our country have been preparing for the Festival. Painters, sculptors and architects have studied thousands of proposals from the young people before submitting their interesting sketches of the decorations of the city to the Preparatory Committee.

Festival teams have appeared in factories, schools, colleges, big clubs and small "red corners." They are breeding pigeons, making souvenirs, learning the dances and songs of other nations, arranging lectures on the life of young people in other countries. How many orchestras, choruses, variety and dramatic groups they have organized lately, how many models, panels, albums and simply post-cards they have designed, putting all their bubbling energy and rich fantasy to the task! And not only in Moscow. Preparations for the Festival are under way throughout the country. Eighty thousand young

people from different parts of the country will come to Moscow for the event. They will earn this privilege by their labour and good school work, and enthusiasm in preparing for the Festival.

The young people of the heroic cities of Odessa and Stalingrad have decided to make the most remarkable gifts for the Festival with their own hands. In Odessa, they are building five stadiums, an aquatic station, two swimming pools, four sports halls and six outdoor cinemas, and laying out fifty-five volley-ball and basket-ball grounds. In Stalingrad, they plan to make 200 tractors out of the metal scrap they have collected, and are building a student sports club and a swimming pool, besides helping 150 collective farms to build their own clubs. Much the same is true of other parts of the country. Regional and republican festivals, the final review of the multi-national art of the Soviet Union, and our general rehearsal for the Moscow Festival, have already been held.

Every hour, Festival press headquarters receives reports: every minute and second of the Festival programme is going on record here. Hundreds of correspondents phone and wire their reports and long articles back to their own countries.

We have shown you only a little of the Festival. If for some reason you cannot come to Moscow, you can continue the excursion we have begun together on these pages with the help of your T. V. sets, the cinema and newspapers. Distances will be wiped out where the International Festival of Youth and Students is concerned, because the Festival establishes a new bond of friendship and unity among millions of young people.



A Visit of Friendship to India

By *Andrei Krassin*,

D. Sc. (Physics and Mathematics)

I spent three weeks in India at the beginning of this year as member of a Soviet scientific and cultural delegation.

We visited Calcutta, Benares, Bombay, Madras, Delhi and several other cities where I saw something of the work of scientific institutions.

India to-day has a large number of research establishments working in various branches of knowledge. Research in my specialty, nuclear physics, is conducted by special institutes and other establishments.

The atomic centre in Bombay, known as the Tata Institute of Fundamental Research, is directed by Professor Homi Bhabha, a scientist of world renown. It has all the modern technical facilities for physical research, including an atomic reactor.

Commissioned last year, this 1,000-kw reactor, the first of its kind in the country, is used for experimental purposes only. With its main parts built in India, it is so designed as to enable several experiments to be conducted simultaneously.

Another reactor, working on natural uranium and heavy water, is under construction nearby. This installation, to be completed next year, will likewise be used for physical experiments, for studying the behaviour of reactor materials. It will also be used for the manufacture of preparations of radioactive and transuranic elements.

By 1960, new laboratories, workshops and installations of a semi-industrial type will have sprung up around the reactor, making it possible to start work on the construction of power reactors.

The Bombay Institute has several laboratories already in operation. One of them is equipped with a 1,000,000-electron-volt cascade generator, making it possible to create a neutron flux. It is already used for research purposes.

I was very much interested in the study of neutron moderation in beryllium oxide, which has thrown new light on the process of neutron deceleration.

Good results have been obtained there in the study of the Beta-ray spectra of certain radioactive elements.

The institute pays much attention to the designing and building of radiotechnical equipment and electronic computers. One computer is already in operation and another is undergoing tests. Staff members of the institute have themselves built a pulse-analyser, elaborated the principles and started the production of small series of equipment for the dosimetric control of radioactive radiation.

The institute has long been studying the nature of cosmic rays—and with considerable success. In July-August this year a group of its scientists will launch a series of cosmic-ray experiments, using special high-altitude sondes. Scientists of other countries have been invited to participate in this work. It is to be expected that its results will be a major contribution to the study of this difficult but extremely interesting branch of modern physics.

The institute has many young scientists on its staff, working very successfully in the sphere of experimental and theoretical physics. It lives a full life and its work is of great interest to scientists in other countries.

While at the institute, I had the pleasure of making a brief report on the Soviet atomic power station, the first in the world, in the construction of which I had taken part.

Another institution of this kind is the Institute of Nuclear Physics in Calcutta, headed by Professor Nag. Important research is conducted there by Professor A. K. Saha, son of the late Professor Meghnad Saha, who founded the institute.

The institute has a 4,000,000-electron-volt cyclotron and is building a 300,000-electron-volt cascade generator and other equipment in preparation for mass-spectrometric observations, for the study of phenomena connected with nuclear magnetism, the study of neutron scattering. The institute also conducts theoretical research.

It enlists the services of senior physics students and undergraduates of the University of Calcutta. This scientific institution is very young and is, as it were, just beginning its scientific life.

There, as in Bombay, physical instruments are manufactured by the institute itself. The lack of Indian-made equipment and parts of radiotechnical devices used in nuclear physics is creating additional difficulties for Indian scientists who still have to work with imported instruments and parts.

However, India's Second Five-Year Plan provides for the construction of factories which will manufacture the necessary equipment.

Interesting research into the application of radioactive preparations is conducted at the Bose Institute in Calcutta studying the problems of biophysics. It is working to raise crop yields through the use of radioactive preparations which in the case of jute, for instance, has produced encouraging results, increasing fibre length and improving its quality.

The institute also studies reflexes and the physiology of plants and animals. The briefness of my visit there does not permit me to deal with these subjects at greater length. I would like to say, however, that research at the Bose Institute is on a high level and is, to my mind, of considerable interest.

I continued my acquaintance with Indian physical research at the Benares Hindu University where Professor S. S. Joshi studies the phenomena of the gaseous discharge. He discovered and observed the effect of light on the progress of gaseous discharges, experimenting with several gases under different physical conditions. The details of his research are to be published shortly.

I would like to add a few words about some other institutions.

Calcutta is the home of the world-renowned Indian Statistical Institute, which observed its 25th anniversary last year. Headed by Professor P. C. Mahalanobis, it now takes a most active part in the national planning of industry and agriculture of India.

While in Calcutta, we had the pleasure of visiting the Botanical Gardens, the National Library and the



At the experimental plot of the Bose Institute

Indian Museum, all of which are conducting extensive research.

Wherever we went, Indian scientists gave us a most cordial welcome and spoke of their earnest desire to strengthen friendship and practical co-operation with scientists in the Soviet Union and other countries. They welcome scientific exchanges, participation in conferences, and the exchange of delegations.

It is not always possible to discuss everything of interest during a short visit, and this is where correspondence comes to the rescue.

Our tour of India was not confined to scientific institutions alone. A few words must be said about this, too.

In Madras we visited the Fine Arts Society where a study is made of choreography and music. It has a school of classical Indian dancing and classical Indian music. A concert arranged for our delegation there showed us anew that Indian music and dances are of exceptional interest. We saw a children's dance group—mere beginners—and the most advanced forms of this difficult but extraordinarily beautiful art. Our hosts showed us various Indian musical instruments and how they are played.

Our visit to India made a profound impression on us. I would like to take this opportunity of expressing my best wishes of success to Indian scientists, educators, members of scientific institutions and cultural societies, and I am confident that our personal and business contacts will help to strengthen the friendship between our two peoples.

Music Belongs to the People

By *Edoardo de Guarnieri*

Edoardo de Guarnieri, a Brazilian orchestra conductor of note, has toured many cities of the Soviet Union during the first two months of this year with great success. The programmes of his performances included Wagner, Brahms, Beethoven, Franck and Manuel de Falla. Especial interest was evoked by the symphonic suites of the young Brazilian composer, Guerra Peixe, which are based on folklore motifs and were hitherto unknown to us.

Edoardo de Guarnieri acquainted himself with the musical world of the Soviet Union, and met many men of culture. The members of the VOKS Music Section presented him with scores of the music of Rheingold, Glière, Dmitry Shostakovich, Herman Galynin, Otar Taktakishvili and other Soviet composers.

The invitation to tour the Soviet Union, which I received from the U.S.S.R. Ministry of Culture, afforded me the opportunity of realizing one of my greatest wishes—of becoming more closely acquainted with the land of Soviets, and of meeting its people, artists and musicians. I have been to Poland and Czechoslovakia several times, but have never had the opportunity of visiting the U.S.S.R. That is why I accepted this most welcome invitation with the deepest enthusiasm and interest.

As soon as I set foot on Soviet land at the Moscow Airport, I was overwhelmed by an atmosphere of cordiality and sympathy. The friendly reception given me was very gratifying; it stimulated within me a strong impulse to fling myself heart and soul into the preparations for my coming concerts.

My first meeting with Soviet musicians took place the following morning at a rehearsal with the U.S.S.R. State Symphony Orchestra. I must admit that I was

very excited and at the same time somewhat worried at the prospect of working with a famous musical collective which did not know me, and I could not imagine how I was going to make myself understood to the orchestra-players. This difficulty too, however, was soon surmounted.

The sincere and sympathetic attitude which was at once established between this splendid orchestra and myself was instrumental in determining the success of my first concerts. The days spent in this fruitful work were to me days of genuine aesthetic pleasure.

At the concerts which I gave in the Moscow Conservatory of Music and the Chaikovsky Concert Hall I obtained the impression that my audiences there were quite unlike the audiences of other countries.

In Brazil the theatres and concert halls are attended by the élite, i. e., by those who can afford it. The workers and masses of toilers as a whole are deprived of the opportunity of participating in the musical life of the country. An exception is made in São Paulo, where the Department of Culture of the local Prefecture arranges concerts of symphony, chamber and choir music for the people of various districts of the city at a reasonable price.

In the Soviet Union culture belongs to the people. One will invariably come across workers and peasants side by side with the intellectuals in theatres and concert halls, a fact that testifies to the genuine democracy reigning in the country.

The Soviet people are sincerely fond of music. And this, beyond any doubt, is the result of the high cultural standard of the people. The 30 theatres of Moscow holding daily performances are always packed to capacity.

I have been to the Bolshoi Theatre several times and may affirm that its performances surpass one's wildest expectations. The Bolshoi Theatre ballet is, without the slightest doubt, the best in the world, and its operas are splendidly staged, preserving in full the spirit of the composition. The theatre has a first-rate

orchestra, and its chorus is a remarkably harmonic, well-knit ensemble. The whole cast is well trained and the operas are always performed smoothly and on a high artistic level. This proves how erroneous the conception is that opera is an art of the past, that it has outlived itself and is in a state of decay. The opera of Moscow's Bolshoi Theatre is an art loved by all, blended organically in it are also the arts of poetry, painting and architecture. The production of *Sadko*, to cite an example, is a genuine masterpiece pointing the way to the development of opera.

Soon after my second concert, I left Moscow for Leningrad.

My stay there was all too short, unfortunately, and the limited time allotted for rehearsals gave me no opportunity of seeing that glorious, heroic city as I would have wished. Nevertheless, I managed to visit the Lunacharsky Factory of Musical Instruments, which is a model of its kind. I was especially interested in the harps produced there. I heard a piece played on one that had just had the finishing touches put to it. Its sonority and mellifluous tones, the beauty and rotundity of its lines, the precise work of its mechanism make this instrument a serious competitor of the harps put out in France and the United States.

I have also been to the exhibition where musical instruments of the whole world are on display, beginning with the most antique, and ending with those of today. This remarkable exhibition illustrates, as it were, the history of music and the contribution each nation has made to its development.

I had the opportunity of attending a concert of the symphony orchestra of the Leningrad Philharmonic Society, under the baton of Yevgeny Mravinsky. This is a large musical collective which is in no way in-

ferior to the finest and largest orchestras of the world. Its string quintet displayed a technique of the highest class, and the woodwind section is distinguished by the beautiful sonority and finesse of its performance. In a word, this orchestra has all the requisites for performing compositions of the most complex nature. Mravinsky produced a great impression on me. A splendid orchestra conductor of exquisite taste and a genuine artist, he has managed to make his orchestra speak his own language, not always original, perhaps, but absolutely true to the message of the composition.

The audience received our Brazilian music with the greatest interest and even, I may add, delight. Wherever I happened to give a concert during my tour, I had the opportunity of observing this tremendous interest in the music of my country.

I have been to Kiev, Lvov and Odessa. I was genuinely surprised to learn that each of these cities of the Ukraine has its own philharmonic society and permanent theatre of opera and ballet. The orchestra of the Kiev Philharmonic is first-rate. Its collective can give the finest concerts. Excellent too is the orchestra of the Kiev Opera House with its most interesting repertory.

In all the cities I visited, I spoke to students of music and was very moved to hear of their plans and hopes, and by the confident way they looked ahead, their great love for their country and desire to learn as much as possible of the art and culture of the peoples of other countries.

The interest shown by the Soviet people in Brazilian art and the cordial reception accorded me during my unforgettable stay in the Soviet Union fill me with pride and joy for my country and people, for the success of my tour was in effect the success of Brazil and the Brazilian people.

Edoardo de Guarnieri conducts in the Grand Hall of Moscow Conservatoire



Our symphony orchestras often perform works of Russian composers. Chaikovsky is the greatest favourite with Brazilian music-lovers. Mussorgsky is also quite well known, especially the fragments from his opera *Boris Godunov*, which were shown at Rio de Janeiro and São Paulo.

Rakhmaninov too can be heard very often at our concerts.

Contemporary Soviet composers, such as Prokofyev, Khachaturyan, Shostakovich and Kabalevsky, appear from time to time in our concert and radio-broadcasting programmes.

All this is not enough, however. It is necessary for

Soviet artists and composers to visit our country with the same facility as the Brazilian artists visit the Soviet Union, so as to bring their experience directly to us and thus strengthen the bonds of friendship between our peoples.

If there are differences and unsolved problems between different countries, they may and must be solved in a peaceful way. The peoples of the world are striving for a lasting peace.

Cultural interchange between the peoples is a vital necessity; it facilitates mutual, understanding and makes for lasting friendship.

In Brief

An evening of Soviet-American friendship was held at Moscow University.

The programme included verses and songs dedicated to America, and excerpts from works of American writers and composers.

Mikhail Meyer, who recited a humorous story by O'Reilly, and Ella Levina, who sang two Gershwin's songs in English, made the biggest hit among the student performers.

Many of the University's foreign students took part in the evening.

* * *

A memorial meeting dedicated to the 200th anniversary of the birth

of Julian Ursyn Niemcewicz, Polish poet and public figure, was held in the Central Writers' Club.

The meeting was attended by Tadeusz Gede, Polish Ambassador to the U.S.S.R.

* * *

Gudrun A. Simonar, well-known Icelandic singer (soprano), gave successful concerts in the Soviet Union. She sang songs by Caldara Thóraransen, Thordarson, Pergolesi, Brahms, De Falla and other composers.

* * *

Variety artists of the Hungarian People's Republic performed in Moscow and in other Soviet cities

for a period of two months. Their programme, entitled *Budapest Postcards*, was gay, amusing and highly popular.

* * *

In the beginning of April the Moscow Vakhtangov Theatre company is leaving for a tour in Czechoslovakia and the German Democratic Republic.

The Vakhtangov Theatre will stage the following plays abroad; N. Pogodin's *The Man with the Gun*, M. Gorky's *Foma Gordeyev*, D. Mamin-Sibiryak's *Golden Floor*, W. Shakespeare's *Much Ado About Nothing*, E. de Filippo's *Filumena Marturano*, Y. Alyoshin's *Alone* and A. Arbuzov's *City at Dawn*.



The Harem Scene with Margaretha v. Bahr as Zarema (centre)

CREATIVE CO-OPERATION

(THE FOUNTAIN OF BAKHCHISARAI IN HELSINKI)

By Professor *Rostislav Zakharov*

At the end of last year I went to Helsinki at the invitation of Jouko Tolonen, general director of the Finnish National Opera, for its production of Boris Asafyev's ballet *The Fountain of Bakhchisarai*, after Pushkin's poem of that name.

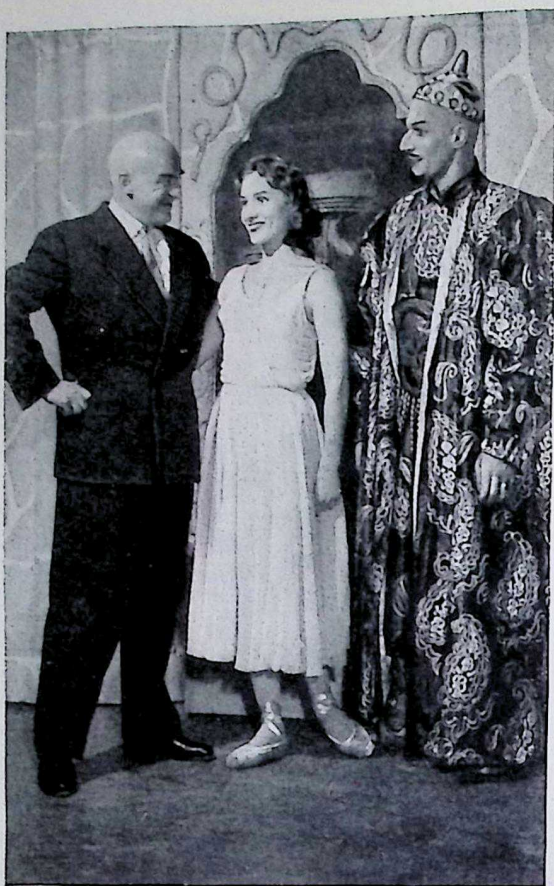
The ballet was first produced in September 1934 at the Kirov Opera and Ballet Theatre in Leningrad, with Galina Ulanova in the leading role. That was my debut as choreographer and producer of a several-act ballet.

Asafyev's music, rich in imaginative devices and profoundly expressive of the feelings and experiences of the characters, offers the choreographer excellent material.

Two years later *The Fountain of Bakhchisarai* was presented at the Bolshoi Theatre in Moscow.

Briefly, the story of the ballet is as follows:

In the old park of the Potocki castle, the birthday of the young and beautiful daughter of the house, Maria, is being celebrated. The guests dance on and on—a



After the performance. Ballet master R. Zakharov with Doris Laine (Maria) and Klaus Salin (Girei)

polonaise, krakowiak, mazurka. At the height of the festivities, a Tatar horde led by Khan Girei falls on the castle and sows death and destruction about it. Maria's betrothed, Wlclaw, is killed, and the young Polish maiden is abducted by the Khan.

The action then shifts to Girei's palace at Bakhchisarai in the Crimea. The masterful and cruel potentate has laid his heart at the feet of his captive. Maria spurns his passionate love so strange and frightening to her. In a fit of jealousy, Zarema, the Khan's favourite wife, kills her. Girei builds a "Fountain of Tears" in memory of Maria, and spends hours in inconsolable grief before it.

The Helsinki production of *The Fountain of Bakhchisarai* was not my first foreign assignment. I directed the same ballet in Budapest, where it ran over 200 times in three years. More recently I worked on the opera *Ruslan and Ludmila* at the Prague National Theatre with the eminent Czech conductor Zdeněk Chalabala, now on a long guest tour in Moscow.

The Helsinki production of *The Fountain of Bakhchisarai* seemed an unusually interesting prospect. I was quite unfamiliar with the Finnish ballet, its repertoire, dance style, and traditions. Therefore I found it new and instructive. It is one thing to hear something from others, another to see it with your own eyes.

Our first work-outs, at the request of the Finnish

dancers, convinced me that many of them were genuinely gifted. It did not take me long to find good material for the main and assisting roles. This came as a welcome surprise, the troupe numbering only thirty members all told. At this point I may observe that the Finnish ballet, more than many other choreographic groups in the West, has escaped the destructive influence of the so-called "modern ballet" on the classical dance. That made it easy and pleasant to work with. In his time the Finnish choreographer, Sakselin, a graduate of the Ballet Department of the Petrograd Theatre School, was instrumental in introducing the principles of the Russian classical dance to Finland.

The small size of the Finnish troupe ruled out the possibility of our retaining the original design of the ballet in its entirety and detail as we gave it in Moscow and Leningrad, where hundreds of ballet dancers and mimers take part and therefore we had to revise this design to adapt it to the Finnish theatre. While adhering to the basic choreographic pattern of the ballet, I added several mises en scène and dances better suited to the size and potentialities of the company and the stage of the National Opera. Compared to that of the Bolshoi Theatre, this stage is very small: 30 feet along the footlights, and some 18 feet up. If from that you subtract the space needed for the sets and properties, it is not hard to see how little room there remained for the dances.

The theatre, though well-designed and attractive inside, seats only seven hundred people, and the orchestra pit holds no more than forty musicians.

All these conditions obliged me to seek a new approach rather than try to carry the original ballet over mechanically, if on a smaller scale.

The Finnish artists gave themselves whole-heartedly and with faultless discipline to the work. They rehearsed day and night, with the result that the production was ready within thirty working days.

One thing that worried us at the beginning was that the mass scenes call for a pantomime ensemble, and that the Finnish National Opera has none. The problem was quickly resolved with the help of some Helsinki University students who did very well as extras, and went through the difficult battle-scene at the end of the first act, when the Tatar raid on the Potocki manor occurs—with keen relish.

While the ballet troupe busied itself learning the dance script of *The Fountain of Bakhchisarai*, the other contributors to the production also worked hard. The very young but gifted stage designer Paul Suominen drew the sets. He used the Bolshoi Theatre's sketches (by Valentina Khodasevich) as a working basis, adding to them his own creative ideas. The same applies to the costumes. With gratitude I remember the chief costumier, who put much love and talent into her work and earned the unqualified praise of the press.

Nor must I forget the electricians, and the make-up man, and the property man, and the stage hands—in fact, all the members of the well-knit collective which Tolonen and his assistant, stage manager Almi, have whipped into excellent form. The spirit was one of real creative competition. No one wanted to prove the cause of the slightest delay in the première. But neither was anyone willing to let the pressure for time serve as an excuse for shoddy work, or a primitive approach, or a lower standard of performance. All the participants in the ballet, and the orchestra, which

received the score exactly one week before the première, came through with flying colours.

The National Opera plays not every day, but several times a week. It does not have its own orchestra and calls on the local philharmonic orchestra to fill the purpose. Despite these considerations (or perhaps thanks to them) the orchestra managed brilliantly with only two rough rehearsals and two rehearsals with the ballet, one of which was also the dress-rehearsal. On the whole it must be said that the work at the theatre is organized in a way that enables it to mount new productions quickly and at frequent intervals. What I saw of its work was well done.

Of the performers in the *Fountain of Bakhchisarai*, I would give first mention to Klaus Salin, who made a superb Girei, a very difficult role. His fine figure, expressive face with its rich mimicry, and apt gestures resulted in an impersonation very close to the original character of Pushkin's poem. Doris Laine and Liisa Taxell give us different Marias. The former excels in technique and is better in the dramatic scenes.

The dancing of the latter is more emotional and poetic in feeling. Margaretha v. Bahr, a mature womanly beauty, is well suited to the role of Zarema. Her dancing and mimicry show careful thought and the result of polishing down to the smallest details, so that the spectator as in a book is able to read everything the character feels and suffers. Ballerina Maj-Lis Rajala shows more temperament and passion in the same role. Both dancers measure up to its technical and dramatic demands.

Leo Ahonen's performance as the Tatar captain Nur Ali was hailed as a sensation by public and professional critics in Helsinki. From literally his first movements to the end in the Tatar dance of the last act the thunderous applause of the audience did not subside, as it gave emphatic expression to its delight in the art of this sixteen-year-old dancer.

Within the scope of the present article I cannot describe all the dancers in detail, but I would like to say a warm word for Jaako Lätti as Waclaw, Uno Onkinen as Maria's father, Seija Ilomäki as the servant-

The Tatar Dance with Leo Ahonen as Nur Ali



girl, the excellent character dancers Irja Koskinen and her partner Into Lätti who danced the mazurka and krakowiak, Marita Ståhlberg and Virpi Laristo (the dance with the bells), Irma Vienola, as the Khan's second wife and many other performers.

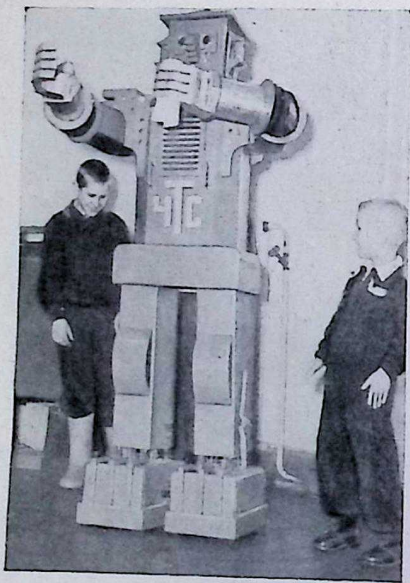
Close co-operation with the conductor of the ballet, Nisse Rinkama, made possible the excellent and gratifying results we achieved in our joint work.

I should also like to give my new friends in Helsinki a little advice. It seems to me that those who are interested in the successful development of the Finnish classical ballet must not fail to provide its gifted dancers with a regular teacher in the classical dance, and a choreographer. Left to themselves they cannot make the desired headway. I feel that Tolonen's idea

of uniting all the talented devotees of the classical ballet under the auspices of the Finnish National Theatre of Opera and Ballet is right and praiseworthy. The official première of *The Fountain of Bakhchisarai* took place on December 1st. According to the critics, it measured up to the expectations of the Finnish public. That evening I had the honour of being presented by our Ambassador V. Z. Lebedev to President Urho Kekkonen.

I left Helsinki in the best of spirits. These followed the realization, first of all, that the Finnish company had done justice to the Soviet ballet, and secondly that I had made many new friends among the honest and industrious Finnish people. That is why I have accepted the invitation to go to Helsinki again, to help with the staging of Sergei Prokofyev's *Cinderella*.

MADE BY YOUNGSTERS



Before us is a "mechanical man," a robot who can turn, move his "hands," bend his "elbows," use his "fingers" to handle various objects. This radio-controlled "mechanical man" can even "see," for he will turn his eyes right or left depending on whether a beam of light is directed at his right or left eye. The "mechanical man" suddenly stopped in his tracks when cameras began to flash. He seemed to have even made a step backwards at the onset of the photographers. But actually his behaviour was the result of the bright flashes of light which acted on both his photo relays at once and the mechanism, naturally, was "at a loss" as to what to do.

This curious piece of mechanism has recently been demonstrated among many other inventions at the 8th Moscow Regional Conference of Young Technicians. It was designed and built by Vitaly Davydov, Sergei Smirnov, Rudolf Strelnikov and Vadim Kovzik, 9th form pupils, who are active members of the Children's Technical Station. The young inventors have decided to perfect their "offspring." They are currently working to improve his "sight" to allow him to bypass objects independently. They plan to endow the "mechanical man" with the power of speech to enable him to tell a story about himself with the aid of a concealed tape recorder. They also plan to fit him out with a sense of "hearing" so that he can carry out orders given by a human voice.

NEWS in Pictures

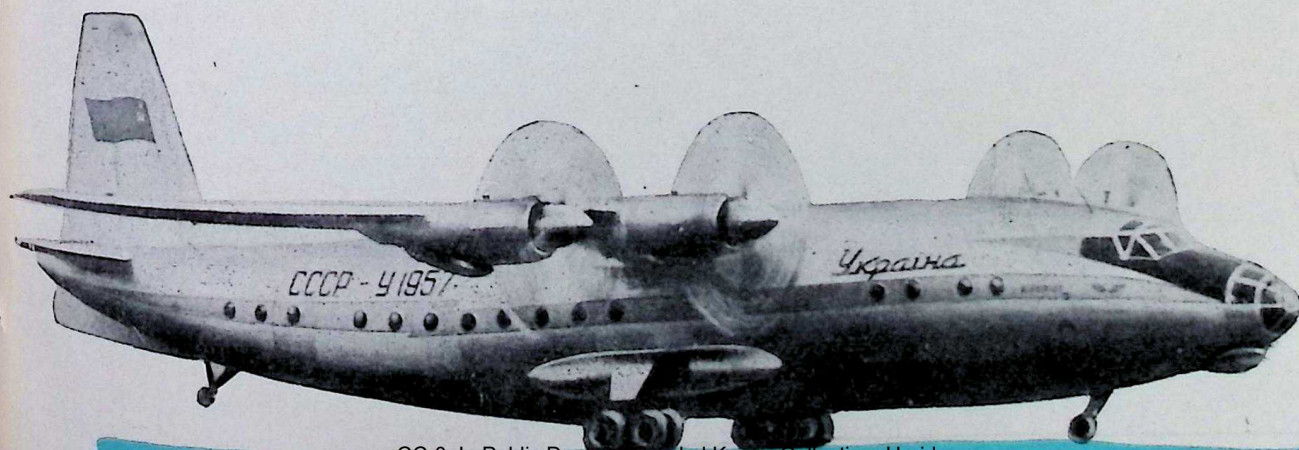


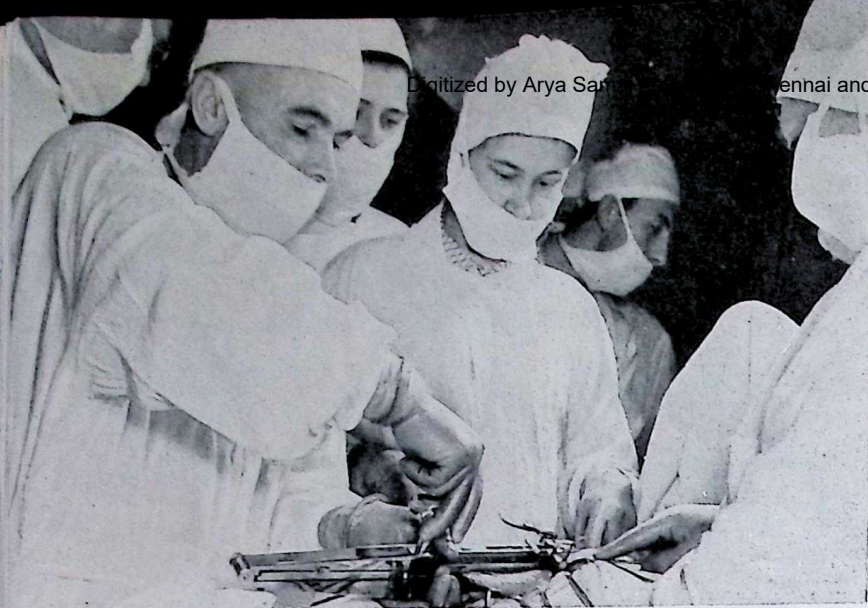
Yelena Ossipova, a Moscow girl, has won her first U.S.S.R. Figure Skating Championship this year

→
A baby elephant was born in the Leningrad Zoo last winter. His parents, Hsiun and Kung, were a present to Leningrad children from Viet-Nam. The little southerner is doing nicely in the unusually rigorous climate



A new four-turbo-prop airliner, *Ukraina*, has been put into service on Soviet airlines. Its cruising speed is 375 mi. p. h. It carries 84 passengers and 3.5 tons payload. The latest navigation equipment makes it an all-weather machine. The cost of travel on it is much less than on the conventional aircraft

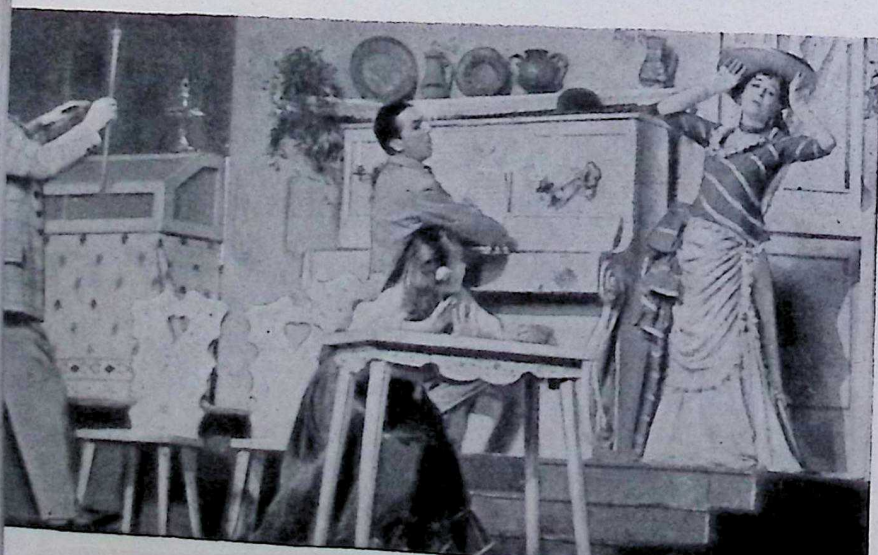




The Sklifossovsky Emergency Aid Institute, one of the largest medical establishments in Moscow, uses the latest surgical equipment including, for instance, an apparatus for the stomach after resection, and another for suturing the auricular appendix in operations for the stenosis of the bicuspid valve. Photo: Professor P. I. Androssov performs a resection of the stomach



A Lesson of History, a colour film made by the Mosfilm Studio, U.S.S.R., and the Sofia Studio, Bulgaria, tells about the Reichstag fire provocation in 1933 and the famous Leipzig trial. The film was produced by the Soviet director Lev Arnshtam, who is also the author of the script. The part of the ardent fighter against fascism, Georgy Dimitrov, is played by the Bulgarian actor Stefan Savov (right)

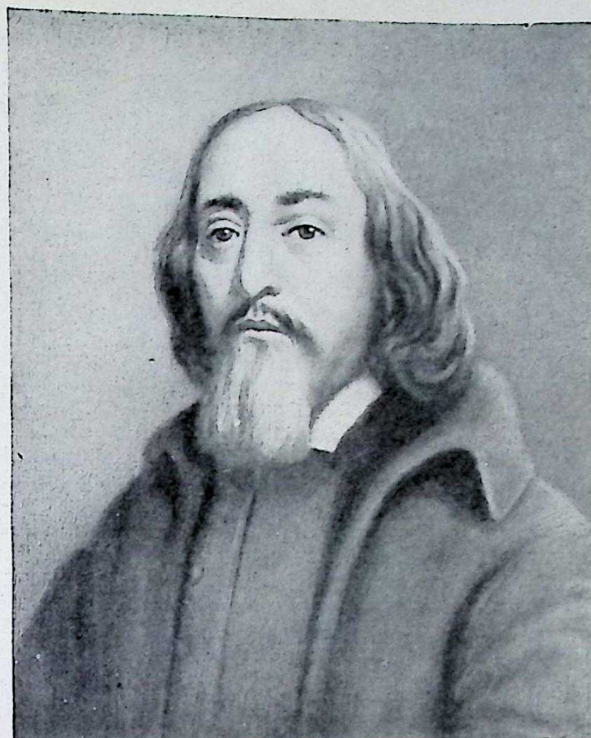


The Bucharest Theatre of Operetta, set up six years ago, has toured Moscow, Gorky and Odessa with four productions, all of which made a big hit with Soviet audiences. Photo: a scene from *Let the Song Ring Out* by Horațiu Dendrino, the theatre's chief conductor and music director

For the 300th anniversary
of *The Great Didactic*

A GREAT SLAV PEDAGOGUE

By Professor *N. A. Konstantinov*



Jan Amos Komensky (Comenius), an outstanding thinker of the past, the founder of a new method of education, is held in the highest esteem in Soviet educational circles.

The life and activities of Jan Amos Komensky are closely connected with the Czech people's struggle for freedom and independence. The father of Jan Amos belonged to the Czech Brethren, who were followers of the Hussites, or, to be more exact, the Taborites—the radical wing of this politico-religious movement.

After the defeat of the Taborites, their remnants united into communities of Czech Brethren. They lived arduous lives, helping one another and devoting particular attention to the upbringing of children at home and in school. In the communities elementary schooling was effected in the native tongue.

Komensky lost his father in his early childhood. He was supported by the community and educated first in the Brethren's elementary and secondary schools and then at Hernborn and Heidelberg.

When still a student he set to work on a dictionary of the Czech language and planned to write a series of popular books on all branches of science. Science, Komensky said, must not be hidden away in books intended only for scholars; knowledge must be accessible to all. And to the end of his life he never deviated from this principle.

On returning to his native country Komensky enthusiastically devoted himself to educational activities. It was not long before the community elected him to be its pastor. But this did not mean that he gave up his educational work. As a pastor of the Brethren he had not only to perform the religious rites, but also to take care of the well-being and general progress of the members of this community. Thus, for example, Komensky promoted bee-keeping, gave much attention to charitable activities, organized trips into the country with his pupils, teaching them to understand and love the nature of their native land.

From the outset of the Thirty Years War (1618—1648) the Brethren, who were actively fighting for the independence of their people, were subjected to cruel persecution and were finally compelled to emigrate to Poland. At this time Komensky's wife and children died, and most of his manuscripts perished. In the Polish town of Leszno, Komensky headed a secondary school and worked hard on his pedagogical treatises. He came out against the scholastic school killing the child's soul.

* * *

Komensky's outlook on the world was to a considerable degree developed under the influence of the Renaissance. "Man," Komensky said, "is the most perfect, the most beautiful of God's creations," he may "attain to everything"; the mind of a man, to use Komensky's words, is larger than the world. This kind of humanism is in direct contradiction with the medieval religious conception of man as a "vessel of the Evil One," a creature destined by nature to be a carrier of "original sin."

In 1632 Komensky finished his principal theoretical work the *Didactica Magna* (*The Great Didactic*) in the Czech language. This treatise, which appeared in Amsterdam in 1657 in Latin, became a classic, and gained world-wide fame. In this work Komensky asserts that correct upbringing must be conducted in conformity with the laws of nature, thereby stressing that man is a part of nature.

He anticipated modern pre-school education, being one of the first to bring forward the idea of the age-approach in child-education. Efficiently organized upbringing, he said, begins in the family, in the "mother's school."

All the links of the educational chain at the different stages (the "mother's school," the native-tongue school,

the Latin school or gymnasium, the Academy) are interconnected. Komensky thus brought forward the principle of a single school; he gave a comprehensive grounding to the profoundly democratic dictum: "Everybody must be taught everything."

Komensky was convinced of the great power of education thanks to which every child can be moulded into a man.

He vindicated the lesson-in-the-class system now operating in many countries throughout the world. He was the first to suggest the organization of the school year, the school week, the time-table, the idea of the class within the school, and to introduce the system of one teacher working with a whole class.

Komensky formulated a number of valuable didactic principles, viz: to start teaching with object-lessons and not with oral explanations; to proceed from the simplest to the complex, from what is easy and familiar to what is more difficult, remote and unfamiliar; first to understand, and then to learn, etc. Komensky's textbooks compiled on the basis of object-lessons are interesting to the children. The beginnings of knowledge, he said, lie in the senses. There is nothing in perception, that did not first exist in sensation, and therefore learning must not begin with verbal discourse, but with actual observation of objects. In acquiring knowledge, hearing and eye-sight should be united, and verbal interpretation combined with the actions of the hands.

In Komensky's insistence that children should in the first place be made acquainted with the objects and phenomena surrounding them, is vividly revealed the materialistic nature of his conception of the world. His materialism, however, was elemental, as he saw the divine principle alone as the root of nature. In this way Komensky's world outlook was a contradictory one. It was formed at a time when capitalism was only just taking shape in the depths of feudal society and, while reflecting the new, had not yet got rid of the old.

Komensky gave considerable attention to problems of moral upbringing, basing his conceptions on religious principles. Many of his ideas, in part the idea of pansophy (universal knowledge), evoked interest among the scholars of many countries. He wanted to create an encyclopaedia of all the sciences, which would help mankind to comprehend "the whole essence of things."

In his generalizations Komensky was guided not only by his own experience, but also by the work of many other teachers and schools; he had visited England, Holland, Sweden and other European countries.

In 1648, on learning that he was elected bishop of the Czech Brethren community, he returned to Leszno. At that time he was writing his classical textbook of the Latin language, *Orbis sensualium pictus* (*The Visible World in Pictures*).

Leszno—the refuge of the Brethren—was destroyed during the Swedo-Polish war. Komensky again lost nearly all he had. Fleeing to Holland, he found shelter in Amsterdam. The last years of his life were spent far away from his native land but he never lost hope of the restoration of its independence and the rights of the Brethren. He carried on a wide correspondence on these subjects, sending appeals to governments and messages to the Brethren.

* * *

Komensky's educational views gradually penetrated into school practice, fighting their way against the scholastic school of thought.

His textbooks were for over two centuries the best books for class-reading, serving as models for new school manuals.

By the 70's and 80's of the 17th century, prominent Russian educationists had already become acquainted with the works of West European pedagogues, including some of Komensky's theoretical writings. Evidence of this are the works of Epiphany Slovyanetsky and Simeon Polotsky.

In the early years of the 18th century, during the reign of Peter I, Komensky's *Janua linguarum reserata* was used in the Glück gymnasium in Moscow.

In 1756 the Moscow University Council, acting on the initiative of Barsov and Popovsky, both pupils of Lomonosov, adopted a decision to have *Orbis sensualium pictus* published. The object-lesson method was warmly supported by the progressive section of the Moscow professorate. Komensky's influence makes itself clearly felt in a manual under the title of *Method of Teaching a Person Preparing to Enter the University* (the first edition appeared in 1771).

As the years went by, the spread of Komensky's works and the influence of his ideas became more and more perceptible.

Among those who popularized Komensky was N. I. Novikov, an eminent enlightener who in the year 1788 published *The Visible World in Pictures* (under the title of *The Visible World*). F. I. Yankovich, a Serbian by nationality who had come to live in Russia with the object of participating in the school reform, did a great deal towards putting Komensky's ideas into practice. He held it to be his task to change the teaching "technique" in the schools then being started in Russia under the decree of 1786. In 1788, with the active participation of Yankovich, a new edition of Komensky's *Visible World in Pictures* was prepared for the press. The edition was repeated in 1793 and later, in 1808.

With the growth of the revolutionary-democratic movement in Russia in the 'sixties of the 19th century, Komensky's theoretical works acquired particular interest. At the reader's request the editors of the magazine *Family and School* published *The Great Didactic*.

In 1870, the 200th anniversary of the great Czech educationist's death was widely commemorated in Russia.

Towards the end of the last century the universities of Moscow and Kiev organized special classes in their historico-philological faculties for the study of Komensky's works, particularly of his *Great Didactic*. In this connection there appeared many new editions of his writings.

The most efficient of the pre-revolutionary translations of *The Great Didactic* was made by Andrei Adolf and Sergei Lyubomudrov. The Latin text is given with the parallel Russian translation. Komensky's selected works were published as a supplement to the magazine *Gymnasia*.

* * *

After the Revolution the school system in Russia was thoroughly overhauled and Soviet educationists gave great attention to studying the experience of the past.



FOUNDER OF THE REALISTIC NOVEL

By Yelena Kornilova

"...When the little parlour in which I sit at this instant shall be reduced to a worse furnished box, I shall be read with honour by those who never knew nor saw me, and whom I shall neither know nor see." These words were written over two hundred years ago by Henry Fielding, the famous English writer, playwright and novelist, one of the creators of the democratic aesthetics of enlightenment. His hopes were not in vain: books of Fielding are still widely read all over the world. They have lost none of their freshness and vitality.

The founder of the realistic novel, a connoisseur of the life of his country, and an extremely witty writer, as Gorky puts it, Fielding early won the love of the Russian reader. One can sense this admiration in the title of a critical essay, *Gratitude to Fielding for Tom Jones*, published in St. Petersburg in 1786. All Fielding's novels were translated into Russian early in

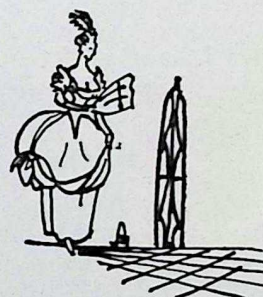
the 1770's, and so great was their success that a new edition was published soon after the first had appeared.

New translations of the English writer published in the 19th century excited wide comment in Russian periodicals. In view of the great social significance of Fielding's realistic novels, the *Souremennik* (*Contemporary*), organ of the revolutionary democratic intelligentsia, published in 1848 *The His-*

tory of Tom Jones, A Foundling in a new translation of Kroneberg, one of the best translators of that time.

To this day we follow with lively interest the adventures of the magnanimous heroes of Fielding's comical epopee, the novels *Joseph Andrews* and *Tom Jones*. We share the author's indignation against the ignorant and crude squires, the corrupt magistrates and the debauched aristocracy. We admire the optimistic belief of Fielding, the man and enlightener, that society can be organized on the basis of reason and justice—a belief he preserved to the end of his life, despite the many trials it was subjected to in collision with the sad facts of English reality.

Fielding's marvellous humour so highly appreciated by our Russian writers and critics—Pushkin and Gogol, Belinsky and Chernyshevsky—has lost none of its force even today. The eccentric old pastor Adams is certainly funny, but one cannot help admiring his boundless kindness and good nature. The contrast between the generosity of the poor beggar Adams and the avarice of the rich reveals the philosophical significance of Fielding's satire by means of which he exposed



Among the papers of N. K. Krupskaya—one of the most outstanding figures in public education—have been preserved many excerpts from Komensky's works which she wrote out herself and highly valued.

A great service in the dissemination of the great Czech scholar's ideas has been rendered by Professor F. V. Rzhiga, a prominent educationist and translator, and Professor P. P. Blonsky, the author of the monograph, *J. A. Komensky*.

At the present time the study of Komensky's books is included in the syllabuses of all pedagogical institutes, where special classes are allotted to the subject.

In Soviet scientific research institutions, the heritage left by Komensky forms an object of the closest study. The work was formerly directed by the late Professor A. A. Krasnovsky, an excellent connoisseur of the classic tongues and a widely erudite historian of pedagogy. Professor Krasnovsky edited the selected works of Komensky, writing the introductions and commen-

taries. Three volumes were issued under his guidance: the first two in 1939, the third—in 1941. It was he, also, who prepared for separate publication *Materna Schola* (*The Mother's School*) in 1947. In 1955, after Krasnovsky's death, a one-volume edition appeared, including *The Labyrinth of the World and the Paradise of the Heart* (fragments), *The Great Didactic* and several other works.

Professor Krasnovsky was also the author of *Jan Amos Komensky*, a detailed analysis of the life, labours and views of the great pedagogue.

The brilliant surmises expressed in *The Great Didactic* have, in Soviet educational methods, acquired a totally new interpretation on the basis of Lenin's theory of perception and I. P. Pavlov's teaching on the higher nervous activity. But even so we pay our due to Jan Amos Komensky who in those grim days of the remote past anticipated the great democratic principles of education and upbringing.



Fielding who found real nobility and greatness of heart among the simple, ordinary people who retain their natural kindness.

In Soviet times Fielding's novels were translated anew and have been repeatedly published. The translation of *The History of Tom Jones* by A. Frankovsky, and *The Adventures of Joseph Andrews and his Friend Mr. Abraham Adams* by N. Volpin deserve special mention.

Our readers have long known and admired Fielding the novelist, Fielding the playwright was known only to literary critics. But several years ago two publishing houses, almost simultaneously, brought out his comedies in Russian: *The Temple Beau*, *The Coffee-House Politician*, or *The Justice Caught in His Own Trap*, *Don Quixote in England*, *Pasquin*, *The Historical Register for the Year 1736*, *Grub Street Opera*. The reader became acquainted with Fielding the playwright to whom the theatre was a public rostrum. His political satire with its exposure of false patriotism is



extremely topical. Let us turn to *The Historical Register for the Year 1736* and the monologue glorifying war: "Lookye, Gentlemen, my shop is my country," exclaims one of the "patriots." "I always measure the prosperity of the latter by that of the former. My country is either richer or poorer, in my opinion, as my trade rises or falls; therefore, sir, I cannot agree with you that a war would be disserviceable: on the contrary, I think it is the way to make my country flourish; for as I am a sword-cutler, it would make my shop flourish, so here's to war."

Fielding's world outlook, his relationship to the 18th century philosophy of enlightenment, the problems he touched upon in his works, the diverse aspects of his humour are the subject of study by our literary scholars. The most significant works on the subject are those of Anna Elistratova, Stepan Mokulsky, Dmitry Oblomiyevsky. Leningrad literary critics recently published several essays on more particular problems, such as the method of Fielding's satire (N. Dyakonova), the characteristics of his language (E. Klimenko). Mikhail Alexeyev and Alexander Anikst have written on Fielding's comedies.

In observing the 250th anniversary of Henry Fielding's birth, the Soviet reader not only pays his homage to a great writer of the past, but regards him also as a lasting source of aesthetic delight.



ENGLISH SINGERS IN MOSCOW

By Yelena Grosheva

There were even more people outside the Bolshoi Theatre than usual the night the English singers, Joan Hammond and Constance Shacklock, made their Moscow debut in *Aida*.

Preceding them to the city came the news of their success in Leningrad. Small wonder, therefore, that there was a liberal sprinkling of noted Soviet artists, composers, music critics and journalists in the boxes and stalls. Moreover, the performance had an added attraction in the young and gifted Bulgarian tenor, Dimitr Uzunov, a favourite of Moscow audiences, as Radames. The conductor was People's Artist of the U.S.S.R., Alexander Melik-Pashayev.

...A suave, languid orchestral theme heralded the entry of Amneris (Miss Shacklock), in her sumptuous attire of the Pharaoh's daughter. The singer commanded instant attention by an arresting character delineation which combined stateliness with womanly grace and emotional colouring of the subtlest kind, distilling the turbulent contradictory psyche of her heroine.

Miss Hammond, as *Aida*, brought a wealth of feel-

ing to the aria concluding the first scene which needed, perhaps, a little more dramatic intensity. But the singer's real triumph lay ahead in the monumental ensembles of the finale of Act II where her voice rang silvery and true, and particularly in the Nile scene. That scene was the high point of her performance, revealing a full measure of her vocal gifts. She literally subdued the audience by the tonal beauty and flexibility of her voice which subtly responded to every inflexion of the soul. Her ringing forte emerged clear and strong against the background of piano, pianissimo and mezzo voce shading, and she brought radiant lyricism to the famous aria with a high C.

Miss Hammond was an impressive, strong-willed *Aida*. From the very first scene, it was no broken-hearted slave of the Egyptian princess that the audience saw, but a proud and worthy rival. With her majestic bearing, her firm regal step and broad, determined gestures, Miss Hammond's *Aida* was every inch a king's daughter. Her rivalry with Amneris for the love of Radames was a duel between two princesses and yet, at the same time, two women.

Womanliness, indeed, was also a distinctive, and attractive feature of Amneris as sung by Miss Shacklock who has a fine ear for the lyricism of Verdi's music. Dramatic expressiveness, however, she commands to a lesser degree, as shown by the trial scene which calls for more vocal opulence and more anguish, rebellious rather than meekly submissive.

Miss Shacklock is a fine chamber singer. Her deep feeling for the music, its poetry and national character, makes her every song and aria a telling piece of characterization: Gluck's sorrowing Orfeo who has lost his Euridice, the young ecstatic and eternally enamoured Cherubino, the proud Carmen or Dalila, carried away by her love game and yet perfidious. Her rendition of arias by Bizet and Saint-Saëns gave the full measure of the charm and grace typical of French music.

Miss Shacklock is equally at home, understandably so, with songs by English composers. Her performance of Scott's *Lullaby* was particularly memorable for the pastelle-shade delicacy of its texture.

Miss Hammond won the hearts of Soviet music-lovers primarily by her magnificent performance of Russian classical music. Works by Rakhmaninov and Chaikovsky, which she sang in Russian, revealed her mastery of dramatic narrative. Her phrasing, so important in Russian vocal art, was perfect, with a melodic line invariably finely sustained.

A profound musical understanding enabled her to communicate all the drama and fervour in Rakhmaninov's *O Cease Thy Singing*, *Maiden Fair* and Liza's final scene in Chaikovsky's *Queen of Spades*.

Miss Hammond found fresh poetic colours for the rather too familiar arias from Puccini's *Madame Butterfly*, *Tosca* and *La Bohème*.

Her singing of English folk songs, restrained, yet emotional, gave great pleasure.



Joan Hammond (left) as Aida and Constance Shacklock as Amneris.

Moscow music-lovers were happy to welcome the two English singers, as they had been happy, earlier, to welcome the London Philharmonic Orchestra with its fine conductors and the soloists who took part in the tour. They are now looking forward to the long-promised visit of the Royal Ballet.

THE KNIGHT IN THE TIGER SKIN IN GERMAN TRANSLATION



Over seven centuries ago the Georgian poet Shot'ha Rust'haveli wrote his wonderful poem about the prowess of Tariel, the knight in the tiger skin, and his bold, intrepid companions.

Imbued with the life-giving strength of national poetry, permeated with the ideas of humanism, this great work of the once unknown Georgian from Rustavi, has stood the test of time and is today widely read not only in the poet's own land but far outside it too. The poem is based on the ancient legend. It tells how the

Arabian captain Avtandil met the young Indian general, Tariel, who was in deep sorrow at being parted from his beloved, and how a great and abiding friendship grew up between them. True to the vow of comradeship, the valiant warriors go through the sternest trials and free the lovely prisoner Nestan-Darejan, Tariel's betrothed. The passages which contain Tariel's tale of how his enemies parted him from his beloved, and Nestan-Darejan's letters from prison express the very depths of human emotion. They rank among the pearls of world literature.

The Knight in the Tiger Skin has been translated into many

Shot'ha Rust'haveli. Portrait by Sergo Kobuladze, Merited Art Worker of the Georgian Republic

languages, both Oriental and European.

It became known in German-speaking countries at the end of the nineteenth century.

The Austrian authoress, Bertha von Suttner, who lived in Georgia during 1876—1886, was captivated by Rust'haveli's poem and decided to translate it. But she left her work unfinished.

The first German rendering of the poem was published in Leipzig in 1889 by the German literary scholar and philologist Arthur Leist. However, his translation had many shortcomings and did not give the German reader a full comprehension of Rust'haveli's masterpiece. For instance, Leist wrote his translation in a metre which had nothing in common with that of Rust'haveli's verse; besides, Leist's version omits several parts of the work (the prologue, for example).

The publishing house of *Rütten und Loening* (The German Democratic Republic) recently put out a new translation of *The Knight in*

the Tiger Skin by the talented Austrian poet Hugo Huppert, who is known both as the author of many fine poems and as a great expert in translations of poetry. He has rendered into German the works of Vladimir Mayakovsky and other Soviet poets.

Huppert was told of the poem by a friend, who was born in Georgia, and he decided to study Rust'haveli's work and translations of his poem in various languages. This led to the idea of making a new German version of the work.

About 150 years ago, Goethe gave this advice to poetry-lovers:

*Wer den Dichter will verstehen,
Muß in Dichters Lande gehen.*
(Who would a poet understand
Should travel to the poet's land.)

Studying Rust'haveli's work, Huppert set out in 1954 on a visit to the poet's native land. He got to know the life of the Georgian people, their customs and traditions; he studied their past history,

their rich and ancient culture, their splendid literary heritage. He wrote many striking and original poems about the Georgian people, their past and present life.

Huppert translated *The Knight in the Tiger Skin* from the Georgian original, and his rendering is remarkable for its accurate expression of Rust'haveli's thoughts; what is more, it conveys the very spirit of the work, the beauty and perfection of Rust'haveli's verse.

His deep acquaintanceship with Georgian literary men, linguists and historians, helped Huppert to understand more deeply the national sources of the great poet's work.

In his rendering of Rust'haveli's original poem, which abounds in metaphors and aphorisms, Huppert made wide use of German epos, poetic forms of past centuries.

Hugo Huppert's new translation of *The Knight in The Tiger Skin* gives German readers the authentic, living Rust'haveli.

G. Korotkevich

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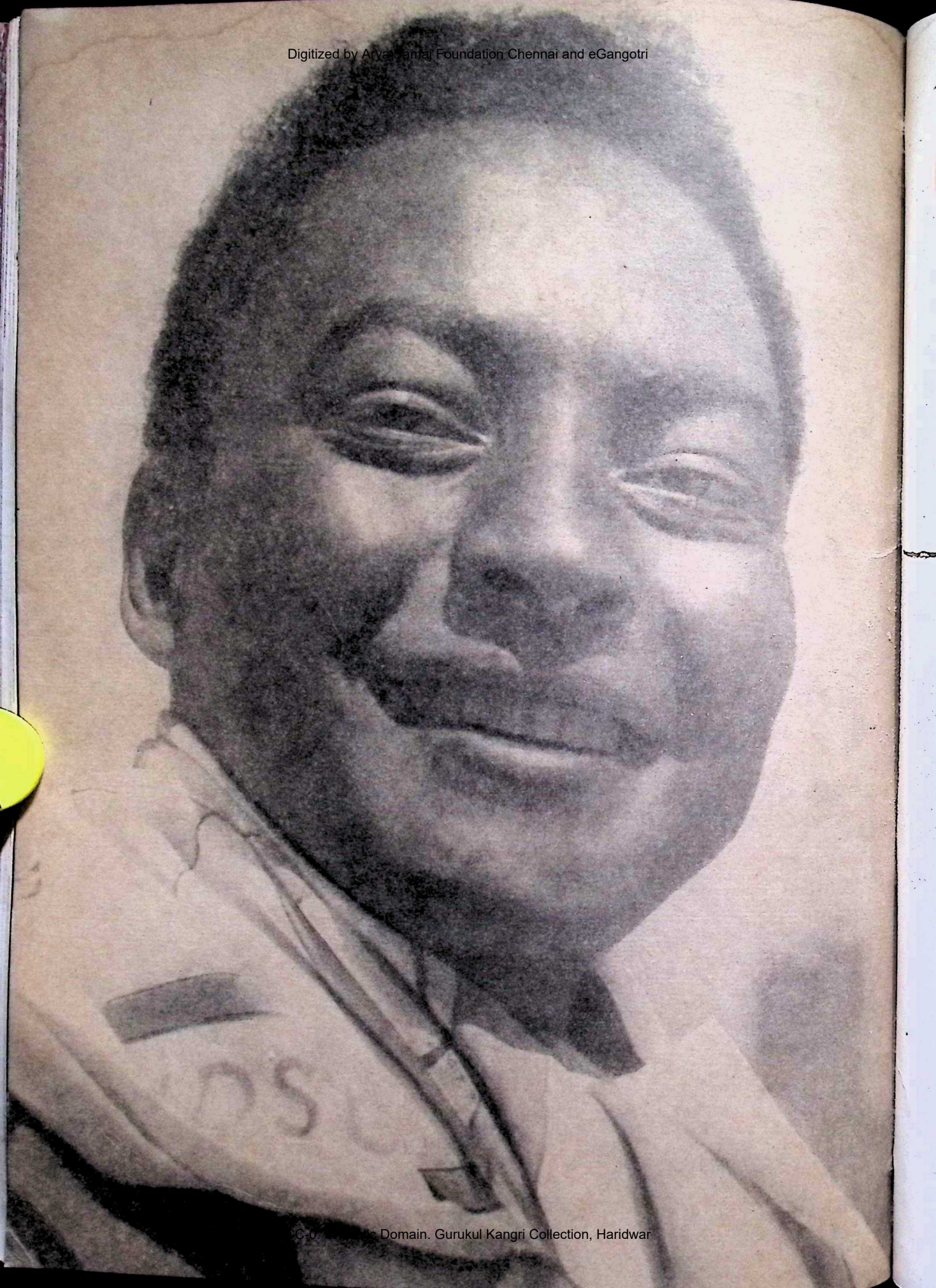
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CULTURE *and Life*





CULTURE and Life

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7-8
1957

July-August
MOSCOW

Inside front cover: Rashid Behgeri of Sudan, participant in the Sixth World Festival of Youth and Students. Photo by D. Sholomovich
Inside back cover: The Polish sportswoman Urszula Turajska, participant in the Third World Youth Games. Photo by Y. Don
Colour plates: Post-cards for the Sixth World Festival of Youth and Students;
Y. Korolyov and B. Talberg. *Morning on Moscow River*; B. Yakovlev. *Birch Alley*; stills from Soviet films.

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GREAT CHANGES

By *Konstantin Vinokurov*

As a journalist and agricultural specialist, I often have to go round the countryside on tours of observation and study. Comparing the present state of agriculture with that of a few years ago, I cannot help noticing the tremendous changes which have taken place.

I recently visited Maly Karai, a village in the Balashov Region of the Volga area. I know this part well, have crossed and recrossed it many times; each tree and bush here is an old acquaintance. The land is rich and fertile and the spring grain crops superb. Sunflowers grow half as high again as a man. Sugar beet, a novelty to these parts, thrives well with yields not inferior to those of the Ukraine.

On my way I thought of what was in store for me, of the changes which must have taken place during the last three years. What I wanted was a glimpse into the economics of the local collective farms.

At last I found myself in Maly Karai again. It is a village like many in the Volga and Central regions: the same streets stretching for at least one and a half miles along the banks of a narrow and winding stream, the same orchards behind green hedges. The same—and yet not the same! For there is now a festive air about the houses. Here is one with a new iron roof, slated, or freshly painted; there is another with walls of fresh logs; the third, with fanciful platbands, is quite new.

In the centre of the village stand a two-storied secondary schoolhouse and the collective farm club-house with a coloured playbill on one of its walls. In the distance a number of solid-looking buildings are to be seen; this is the cattle-breeding farm, built according to the most modern construction methods.

The driver must have noticed my astonishment, for he slowed down and, quite ready for a chat, explained:

"The village, you see, is all 'dolled up,' like a bride! The chairman here is Ivan Nikolayevich Uskov. That's a brain for you!"

Accompanied by the chairman, I made the rounds of the dairy-farm. A suspension line leads up to the slag-block building and cuts through its interior. There are more than 200 cows serviced by a great variety of mechanical devices: automatic watering troughs, electric milking apparatus, etc.

To my inquiry concerning milk yield the chairman replied:

"Well, it's not so bad! Three thousand and one hundred and fifty quarts a year from each cow." He hastened to add that in the course of only one year the per-cow milk yield had gone up by more than 630 quarts. Maize, whose value had obviously been underestimated in former years, had done much to help.

The conversation turned to wheat. Although droughts and dry winds are common in the Volga area and rainfall is extremely low (approximately 8-10 in.), wheat yields are quite large—an average of 25-30 bushels per acre.

The chairman informed me that the collective farm was making a net profit of almost three million rubles. Beginning with January, 1957, pensions were being given to old people (60 and older). Each collective farmer was getting two weeks' paid holiday a year.

"Yes, great changes have occurred in the countryside," I thought as I took my departure. And not only in the Volga area, but throughout the country.

In speaking of the general advance in Soviet agriculture, the increase in grain production is of primary importance.

* * *

Our country is a great wheat producer. From time immemorial Russia has been known the world over for its wheat. When the programme for the further advance in all branches of agriculture was being drawn up, the Soviet Government spotlighted grain as the basis on which all agricultural produce rests.

Why is it so necessary to boost the grain yield? The motives are numerous and important—the all-round and steady improvement of the welfare of the people; the increase in the population of the country by more than three million a year; the growth of the urban population (in the last five years it has increased by approximately 17 million); the necessity of providing a rapidly-developing animal husbandry with grain forage; and finally—the extension of commercial contacts with foreign countries to whom the Soviet Union sells grain along with industrial products. It goes without saying, moreover, that the state grain reserves must always be abundantly and freshly stocked for special emergencies, in case of poor harvests and other calamities.

In view of this, the collective farmers were confronted with the urgent task of bringing the harvest yield of cereals up to 180 million metric tons a year.

In order to solve this problem in the shortest possible time, it was essential not only to lift the crop capacity of already cultivated fields with the help of up-to-date agricultural technics, but to reclaim new lands.

The Soviet Union is a huge country! Tens of millions of acres of virgin soil lie untouched, especially in the eastern regions, above all in Kazakhstan. Virgin soil with its granular structure and rich deposits of humus (twice that of cultivated soil) is fertile to the highest degree. It is capable of producing heavy crops.

So in 1954 our country launched a nationwide drive to cultivate virgin and long-fallow lands.

The Communist Party and the Soviet Government outlined a bold programme which called for the ploughing-up of not less than 70-75 million acres of virgin land by 1956.

For comparison, the greatest grain producing countries of Western Europe—France, Italy, Spain, Austria, the Federal Republic of Germany, Belgium and Denmark taken together—sow a little over 70 million acres to cereals.

The year 1954 witnessed the beginning of a decisive offensive against the virgin soil. More than 350,000 young patriots left for the boundless steppes of Siberia, Kazakhstan, the Urals and the Volga area.

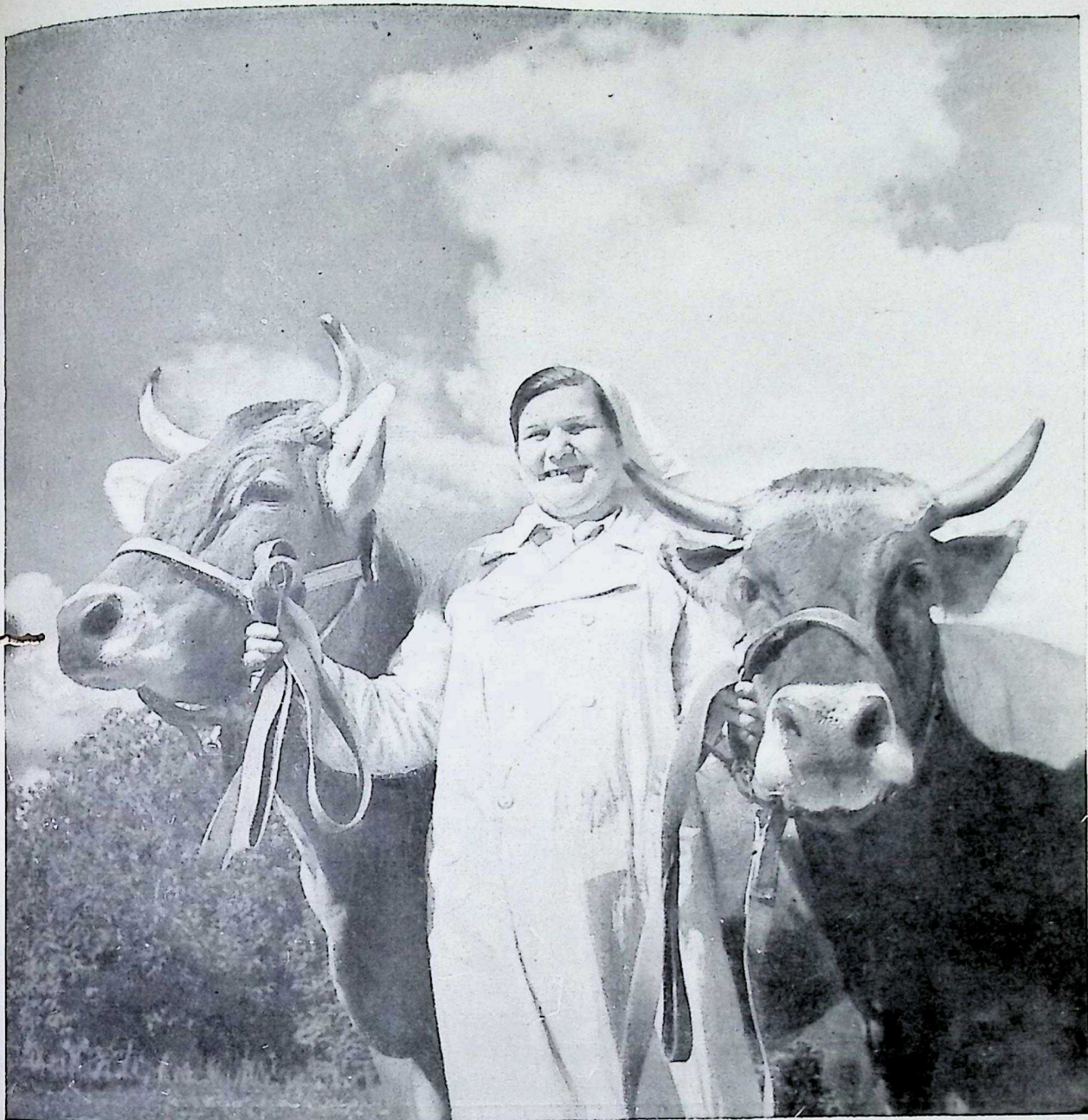
In March, when the steppe was still covered with snow, its eternal silence was disturbed by the din of motors. Along the roads, struggling through deep snow-drifts, but ever closer to the future state-farm sites, powerful caterpillar tractors and lorries made their way; at nearby railway stations, agricultural machinery, farm implements and prefabricated houses were unloaded.

I recall my trip that year to the Kzyl-Tu steppes in North Kazakhstan.

To a person from the Central-Russia zone, the vast distances of these places are bewildering. He rides for hours upon hours and there seems to be no limit to the steppe. He traverses 50 or 100 miles without encountering a single settlement. The Kzyl-Tu District of the Kokchetav Region alone is equal in area to half of Belgium. In 1953 only 91,000 acres of its land were sown to grain, while before the Revolution its inhabitants knew nothing whatsoever of tilling the soil.

I spent the entire spring in the *Leningradsky* State Farm. At that time, the only accommodations were tents and mud-huts. But things gradually worked out. Houses, canteens, shops, baths, bakeries, workshops—in short, everything the comfort of the settlers and the production of grain required was soon set up.

Millions of acres of tough and soddy land were ploughed up. Before the very eyes of the settlers the landscape was being transformed.



The famous milkmaid M. H. Savchenko, Heroine of Socialist Labour and Deputy to the Supreme Soviet of the Ukrainian S.S.R., last year milked 8,000 kilograms on the average from each of her eight cows

Powerful caterpillar tractors dragged aggregate seeders over the fields and in a week or two young shoots appeared.

Only three years have elapsed. In that short time the *Leningradsky* State Farm reclaimed some 75,000 acres of fertile soil. The sum total

of land ploughed up in the Kzyl-Tu District amounts to 1,852,000 acres.

In 1956, the *Leningradsky* State Farm alone delivered 60,000 tons of first-rate wheat. Today this steppe farm resembles a well-built modern town. It is a highly mechanized en-

terprise using the latest achievements of agricultural science.

In three years, 425 new state farms, large-scale grain baskets, sprang up on the virgin soil. Last year they delivered some 15 million tons of grain, for the most part wheat, which surpasses the 1953 level of these areas 4.6 times.

Not only state farms, but also collective farms serviced by government-operated machine-and-tractor stations, took part in the development of the new lands. In all, about 89 million acres of virgin land have been drawn into the economic turnover of the state in four years. The initial target set by the five-year programme has been fulfilled ahead of time.

The development of virgin lands and the drive to raise yields on already cultivated lands has exerted a favourable influence on the over-all grain production. In former years 30 odd million tons of grain were procured annually. Hence the pride of our agricultural workers who delivered to the corn-bins of the state 54 million tons of grain in 1956 is natural.

Contemplating the present-day achievements in agriculture, we involuntarily recall the hard toil of generations of peasantry in tsarist Russia. In those days, the peasant led a cruel, hand-to-mouth existence, and the anxiety over the morrow's food — his crops as a rule did not last him the winter even in good years — never left him. Constantly harassed by heavy taxes and endless debts, he was compelled

to sell his wheat and rye for a song. Especially trying were the years of bad harvest and drought. Those were years of hunger and privation.

How was the poor peasant on his patch of land to cope with the whims of nature, with the violent dry-winds, when all the "mechanical" equipment he had was a wooden plough, a harrow and a scraggy horse?

The following figures are rather interesting: before the October Revolution the poor peasantry made up 65 per cent of the total number of peasants, the middle peasantry—20 per cent, the kulaks — 15 per cent. Thirty per cent of the farms had no horse, 34 per cent — no implements, while on 15 per cent the land remained uncultivated.

This is a picture of the past. And now? More than a million and a half tractors (in terms of 15 h. p. units), more than 420,000 grain combines and 500,000 lorries are to be found on Soviet fields. The main and most arduous farming work is done by machines.

In speaking of the achievements of Soviet agriculture, the significance of the increase in areas sown to maize cannot be overestimated. This crop possesses many high qualities. It solves two problems simultaneously: it contributes to the state's grain reserves, while from its stalks good silage is prepared.

Although it has been cultivated in our country for many years and yields rich harvests (especially in the North Caucasus and Ukraine), the importance of maize has been

People's Academy

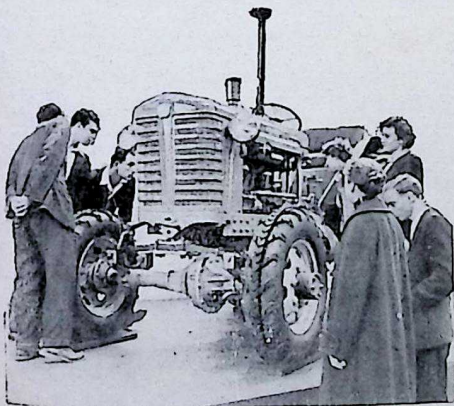
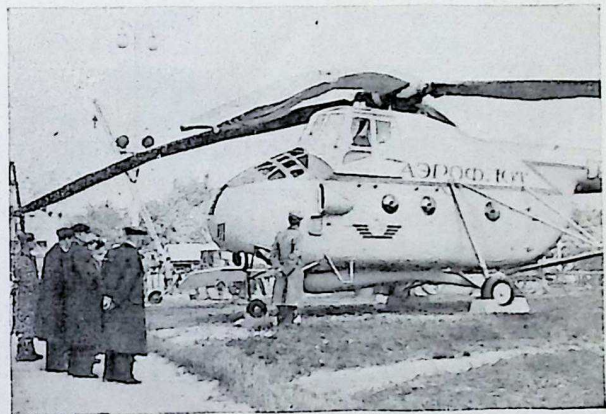
"People's Academy" is how the All-Union Agricultural Exhibition, the fairyland which sprang up on the outskirts of Moscow, has been aptly nicknamed. In its palatial pavilions, which cover an area of some 500 acres, the visitor is made acquainted with the latest achievements in all branches of Soviet agriculture, with the latest farm machinery and the experience of innovators. Collective farmers, machine-and-tractor station workers and agricultural specialists from all parts of the country come here to draw on the rich experience of the most advanced farms. Numerous foreign guests also display great interest in the Exhibition.

When the Exhibition opened in 1954 it had 173,000 exhibitors, in 1956 the figure rose to over 300,000. This year more than 400,000 advanced collective farms and front-rankers in agriculture are demonstrating their achievements. The honorary right to exhibit was won by 46 territories, regions and republics, for outstanding successes in putting virgin land to the plough, in reaping bumper grain, cotton and sugar beet harvests and in raising the productivity of animal husbandry. The Exhibition assists Soviet agriculture to fulfil the enormous tasks confronting it today.



A general view of the All-Union Agricultural and Industrial Exhibitions

This helicopter is used in forestry and agriculture for combating fires and crop pests, for spraying orchards and for other purposes



Visitors examining a model of the MTZ-7
45 h.p. front-wheel-drive tractor



Mower for a two-stage harvesting of grain and
grass crops

underestimated. During the last three years, however, this crop has become widespread. In a short space of time, the area sown to maize increased 7-fold and was some 50 million acres in 1956. This has paved the way for a sharp increase in the production of concentrated juicy and green fodder and, consequently, in the productivity of animal husbandry.

The mechanization of maize cultivation is at present a matter of special concern. In the current year, industry will supply agriculture with 83,000 maize and silage harvesters and with other machines.

In the last few years, great progress has been made in the development of industrial crops. For example, the area sown to cotton has increased by some 500,000 acres compared with 1953, to flax-fibre—by 1,672,000, to sunflower—by 1,502,000 and to sugar-beet (industrial)—by 1,084,000 acres. The expansion of sown areas was accompanied by an over-all improvement in technique.

It is especially gratifying to see the progress of cotton-growing. Almost 3 million tons of this "white gold" was raised last year by the collective and state farms of the Uzbek Republic, an increase of 15 per cent compared with 1955.

The average cotton yield in the republics of the Soviet East has gone up almost 7 times compared with 1913. At present, Uzbekistan alone produces as much cotton as Brazil, Pakistan, Turkey and Iran taken together.

The figures showing the increase in the production of cotton goods are of particular interest. Approximately 546 million yards of cotton fabrics are being manufactured at present on the territory of the Central Asian republics, Kazakhstan and Transcaucasia, compared with some 13 million in 1913—nearly 42-fold.

Noticeable progress has been made in animal husbandry and first and foremost, in increasing the number of livestock. The last 3-4 years witnessed an increase in cattle by

7,400,000, in pigs — by 8,900,000, in sheep and goats — by 9,800,000.

Productivity of cattle has grown accordingly. In the last six months of this year the milk yield of collective and state-farm herds was 26 per cent and meat production 30 per cent up on the corresponding period last year.

Efforts are being made to substantially improve poultry farming. In the Kuban, for example, 10 per cent of all meat deliveries consist of poultry, while in some collective and state farms it reaches 20-25 per cent.

The successes achieved in animal husbandry make it possible to begin to solve a task of great historical importance — to overtake the U.S.A. within the next few years in the per capita production of meat, milk and butter.

The successful fulfilment of this task will require considerable efforts by millions of collective and state farmers and by the machine-and-tractor station workers. It is a bold and inspiring undertaking. There is no doubt that it will be accomplished.

Calculations show that even this year we shall obtain the same amount of butter as the U.S.A. obtained in 1956, and perhaps even a little more. As regards per capita milk production, we can do more than overtake the U.S.A.—we can outstrip it already in 1958.

To overtake the U.S.A. in per capita meat production we must increase over-all meat production to 20-21 million tons a year, that is to 3.5 times the 1956 level. The rich experience of the leading collective and state farms goes to show that not only a 3-fold but even a 5-fold increase in meat production is quite possible in the near future.

The decision on the abolition of obligatory deliveries of farm produce by collective farmers and factory and office workers from their individual plots from January 1, 1958, is striking evidence of the successes of Soviet agriculture.

Summing up, we can state with confidence that Soviet agriculture is advancing steadily and gaining strength.



THE VI World Festival of Youth and Students will always be remembered. Its rich and varied programme, crowded into fifteen all-too-brief days, made a strong impact on the thousands of participants, on the young men and women, and older folk, who followed the Festival from afar.

Moscow's writers are thinking of pooling forces to produce a book about the Festival for it will require a collective effort to record for posterity the joyful symphony of international unity that rang through Moscow in those summer days of 1957.

Here are a few figures to illustrate the scope of the Festival: 700 concerts and theatrical performances were given, 21 art contests were held, 3,600 sportsmen and sportswomen took part in the sports programme. Hundreds of trade, professional and "hobby" meetings were arranged, as well as numerous discussions and seminars. And there is no telling the number of people who took part in the giant Festival rallies, such as the Evening of Solidarity with the Youth of the

Colonial Countries, the planting of the Friendship Park, Girls' Day, Labour Day, and the Meeting of Rural Youth. On August 6, the ominous Hiroshima Day, half a million people turned out for a torch procession to say "no" to war, to atomic and thermonuclear weapons.

The statement of the International Committee, published on the closing day of the Festival on August 11, said, "Peace and a happy future can be achieved if the peoples and the youth always live as friends, as has been the case at our Festival. Friendship of the peoples and the youth is a guarantee of peace." These words summed up the belief arrived at by the Festival participants.

Published below are a few items on various aspects and events of the VI World Festival of Youth and Students. These thumbnail sketches by journalists, and statements by our guests reflect the many facets of the multinational, many-tongued festival of peace and friendship.

REPORTAGE

THE CITY OF A THOUSAND MEETINGS

By Vsevolod Privalsky



The theory of combinations is a well-known part of school mathematics which examines all possible arrangements of objects, differing from each other both in quality and position. On the basis of this theory, one could calculate the number of meetings which could possibly occur among 34,000 Festival delegates from 131 countries. The result would be an astronomical figure. Of course, not all the meetings did take place and perhaps some delegates left Moscow without having made one another's acquaintance. But if there were not millions, there were certainly thousands of meetings during the Festival.

To combine means to associate, to unite—a concept which best describes the nature of the Festival and its noble purpose. The French schoolgirl memorizes the names of the Siberian rivers, the English college student studies the culture of the peoples of Equatorial Africa, the Uzbek teacher gives German lessons in his school, the conductor of the Philadelphia orchestra opens the score of a Chaikovsky symphony.... We all know a little about each other but are rarely able to

meet, the reasons being the distances involved and, at times, the prejudices....

The 850 delegates from Latin-American countries calculated that they required more than half a million dollars for their journey to Moscow, while the assistance received from the World Festival Fund amounted to only 10 per cent of this sum. But international solidarity helped them. Norwegian youth collected several thousand kroner and paid the fare for the Equadorian delegation. And there were similar acts of friendly mutual aid.

Quite a few instances of prejudices also occurred. The English Students' Union persistently obstructed the journey of the students to Moscow, labeling the Festival a "communist propaganda stunt." In spite of this, 410 students from eight universities attended the Festival.

Elin Andersson, a Swedish girl, said: "I was wondering whether it would not be a great 'communist propaganda show,' but I did not want to miss the opportunity to go to Moscow and form my own opinion about the life of the Soviet people."

The chief of the Oslo police received "information" that the train with the Festival participants would be blown up as soon as it left the capital of Norway....

Nevertheless, they arrived, the young people from England, Sweden, Norway, from France and America, Argentina and Australia—boys and girls from five continents.

* * *

The first meetings took place at the railway station. For several days, beforehand, there were animated discussions in trade-union committees, institutes, theatres and workers' clubs to decide who should meet the delegates, for everyone wanted to go.

As soon as the delegates got off the train, they were embraced and hugged. A Frenchman coined the phrase, which made the rounds of the Festival within a few days. One has the feeling of being in a friendly embrace all the time.

The first impression.... Perhaps not all came with open hearts, but all kept their eyes wide open; one may not believe all the stories or newspaper reports, but one must trust one's own impressions. In addition, there are the camera objectives—surely, they will be objective.

The meeting with Moscow and its inhabitants took place on the opening day. It began with a motorized parade through miles of Moscow streets. Those Muscovites who managed to get to Sadovoye Koltso will never forget the sight. From the distance rounds of applause heralded the approach of the cars. It sounded like a tidal wave coming in or a torrential downpour. The cars seemed to float rather than roll. The delegates were showered with flowers, and hands stretched to meet hands—handshaking all around continues along the whole route. But the exuberant Muscovites are not satisfied merely with shaking hands. They have stopped the Egyptian delegation's lorry, they stopped the Americans, Senegalese, and Iranians, climbed up the sides of their vehicles and are kissing them. The applause becomes an ovation.

"We knew, of course, that we would receive a friendly welcome," H. Malavija, editor of the Indian journal *Economic Review* said afterwards, "but what actually happened was overwhelming. It touched our hearts and moved us to tears. The Festival is like an ocean of love and friendship."

The city of a thousand meetings! Some of them were arranged but other meetings, by far the majority, were not planned.

Let the reader come along with us to the meetings indicated in the Festival programme, and accompany us afterwards through the streets, squares, parks, and clubs of the Festival city and watch the unforeseen meetings as they occurred.



The first Moscow snapshots

* * *

We are in the Stalin Collective Farm which is situated in the Kuntsevo District of the Moscow Region. French delegates have just arrived. Up to now, none

That day they shook hands with thousands





French delegates see a collective farm for the first time

of them has seen a "live collective farmer." But it appears that they are just ordinary people. The guests are curious, or rather eager, to know more. It is not conventional, polite "how do you do?" but rather a friendly "we would like to hear how you live." They inspect the cow-sheds and look into the poultry section and garden. They bombard the chairman with questions. But Kuryatov just beams, the collective farm has much to be proud of and he enjoys talking about it. Already the first statistics cause loud voices of admiration. This year the collective farmers will receive 25 rubles for each work-day unit. The guests are captious, could they see how the people live? And they enter the first house that catches their eye. The mistress of the house, an elderly collective farmer, is slightly embarrassed—she did not expect guests. What will they have for dinner today? The housewife replies quickly: "Please join us, shchi (cabbage soup) with sour cream, fried potatoes and omelet. You are very welcome."

The guests are touched but they decline, soon dinner will be ready for them at the hotel. But the French youth were persuaded before leaving to have some refreshments. At the edge of the road near the buses another collective farmer, Galina Remizova, had placed a bucket of new milk and a basket of gooseberries. It was impossible to refuse.

Let's take the bus to visit one of the pavilions at the All-Union Agricultural Exhibition, where a meeting has been arranged with workers from the virgin lands. A sunburnt youth mounts the rostrum of the conference hall. It is Ivan Rudskoy, the famous tractor driver. His words concern each member of the audience. "We follow the most ancient and peaceful occupation, tilling the soil and growing grain. We are united by a lofty common aim, to ensure that our daily bread will no longer be a problem for anybody on this earth."

As Ivan Rudskoy leaves the platform he is surrounded by a large crowd. Among them are the Italian farm labourer Ivo Gorrera, the English student Roger Morgan, the Canadian M. Vennichuk and French delegate Monique Graisse. The tractor driver wears the gold star of the Hero of Socialist Labour. Such an award for a simple agricultural worker! Rudskoy

replies to the numerous questions seriously and unhesitatingly. With his team he has ploughed about 7,400 acres of virgin soil. Last year they obtained a yield of nearly 35 bushels per acre, this year they hope to gather 37 bushels per acre.

Now let us take a subterranean journey. The road leads through Stalinogorsk, a small mining town near Moscow. After a few hours' bus drive and a descent by lift lasting several minutes, we arrive. Here are bright electric lights, wide tunnels and side-tracks which disappear into the distance. Perhaps this is the underground? No, it is coal mine No. 36.

The guests who are acquainted with mining view this underground town with admiration and sometimes even with surprise. The work of the miner has always been considered everywhere extremely heavy work. But here... Can one call that young fellow, who so easily handles the huge complex machine, a hewer? He resembles more the captain or helmsman of some fantastic underground boat. Vyacheslav Shestopalov, the operator of the coal combine, willingly demonstrates his machine. The British miner from Yorkshire, Bill Moore, watches this example of Soviet engineering for a long time. Then he declares in an agitated voice, "I can scarcely find words for it, it's really



An improvised concert

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wonderful.... I will tell the fellows in the pit back home about this!"

Mario Cassuto, an engineer and manager of an Italian coal mine, silently picks up a piece of coal and wraps it carefully in paper. He writes, "Coal for peace." Many others follow his example.

Perhaps these incidents seem a bit solemn? But not all were like this. Would you like to listen to some snatches of arguments which took place?

One of them flared up at the international students' seminar on economics, attended by approximately 200 persons. At first they listened with interest to reports made by scholars and professors from English, Indian and Soviet universities. Then they examined questions and dealing with the economic situation in colonial and underdeveloped countries. And here several English and French students spoke up in defence of colonialism. They were given somewhat heated replies by delegates from India, Ghana, Morocco, Tunisia and the Latin-American countries. Perhaps some of the young apologists of colonialism did not change their opinions, but they honestly declared: "Our point of view does not prevent us from being willing to maintain friendly relations with all peoples and to fight together for peace."

Students generally may be inclined to argue, so we are not surprised to find our next discussion taking place in the International Students' Club on the right of young specialists to work. The English student Matthews Merwin did not approve of the system in practice in the U.S.S.R., whereby university and college graduates have to work for three years according to government direction. In his opinion this limits the freedom of the individual. It was interesting to listen to the storm of protest this caused. The majority of students who defended the Soviet practice came from abroad. "The freedom mentioned by our colleague," said the Mexican delegate Jose Enrique Gama, "is the freedom to starve. One can only envy Soviet students who study free of charge, receive a State scholarship and are provided with work after graduation. According to Mexican law, for example, every graduate is obligated to work one year for the government. We would be more than glad to do this, but in spite of the law there is no work."

A kind of debate took place every day in the International Art Studio but it was, if one may say so, a silent debate, without recourse to words. Any artist could go there and draw, paint or sculpture whatever



Two weavers—one from Moscow, the other from far-off Martinique

he liked. One might witness the following scene. The model is a Negro girl, a dozen sculptors work vigorously and the obedient clay assumes human shape. It is surprising how greatly the artists' solutions vary and to what extent their views differ from one another. The numerous visitors cannot always decide at once which work they prefer; they like this and also that. The sculptors work silently, with no need of words; the language of art is international.

This ancient truth was also demonstrated by the 700 concerts given in Moscow during the Festival.

Let us go to the club belonging to the "Kauchuk" factory, where an international concert is in progress. The performers are Hungarians, Norwegians and finally a Russian folk choir from Sverdlovsk. This is followed by a small American group. Few of the listeners understand the language but when the singer Gai Caravan takes a guitar and begins a Russian partisan song several voices join in and soon nearly everybody in the hall sings. And the same happens again when Peggi Siguer sings the beautiful *Lullaby*.

"They are singing the same tune," somebody resumed.

* * *

Now we stroll through the city, looking out for chance meetings and listening to impromptu conversations:

It is morning. Hundreds of buses are parked in front of the hotels. Soon they will take the delegates to museums, exhibitions, factories, collective farms and clubs. Some of the delegates have wandered into the neighbouring streets. Boring? Not a bit. A young Englishman begins to play a guitar. A Russian girl approaches with an accordion, soon she picks up the tune. An improvised concert follows and of course it draws a big crowd.

Paul Métois and Michel Maret of Guadalupe walk up to a bench on which several Swedish girls are sitting. Could they move a little closer together? With pleasure. They become acquainted quickly. It is enough to say two words which have become international watchwords: *Mir* (Peace), and *Druzhiba* (Friendship).

For some time Sabine Djoulia, a weaver from Martinique, has been looking for a worker from the same



They too can be friends (Moscow-Luxemburg)



This is what the opening day was like



Singing in the streets

trade. Now she has found Nina Girina, who works in the Trekhgornaya textile factory. But how can they make themselves understood without knowing each other's language? They manage all right; weavers throughout the world have the same "occupational gestures."

Jacqueline Sabot, a schoolgirl from Luxemburg, has also gone for a walk. Within a few minutes she is surrounded by friendly children who live in the neighbourhood. Masha Yegorova is enraptured. How well Jacqueline speaks French—a language which Masha learns with such great difficulty at school!

The VI World Youth and Student Festival is open



* * *

Fifteen wonderful days have passed. Time to bid farewell. And again embraces, kisses and this time tears—yes, parting tears. They do not want to leave Moscow and their new friends, which they have made in this all too short time.

What impressions will the visitors carry home?

"We take with us not only numerous presents, which our friends have given us, as tokens of the sincerity, warmth and happiness we found at the Festival," said the Swedish girl Elin Andersson, "but also the realization of the fact that we have participated in a great event, an important contribution to international solidarity."

Michael Webb, a young British worker from South Hill, declared: "The impressions I take back from the Soviet Union differ considerably from the reports I had read in the newspapers at home. . . . I expected that the people here would be friendly but I had no idea how strong their desire for peace was."

"I enjoyed the Festival very much," said Barbara Steinberg, a student from Los Angeles. "It gave me the opportunity to become better acquainted with the people and to learn more about their ideas and culture."

"It was undoubtedly one of the most important steps undertaken recently to strengthen peace," was the opinion of the Argentine student Juan Carlos Suárez.

"The Festival with its numerous friendly meetings provided us with the opportunity to get to know, to understand and love each other."

Here are the words of a young French girl from Lyons, Gilles Oset. "The Festival gave me very much and above all the confidence which one needs to fight against war and fascism which threaten us. When I return to France I will certainly tell my friends about the Festival but first of all I will tell our adversaries about it."

In taking leave of Moscow and parting from their friends, no one said "good-bye," but only "au revoir" and "till we meet again!"



↑ The Brazilian dancer Marion Santis

↓ A fairyland on water



I SAW THE FESTIVAL

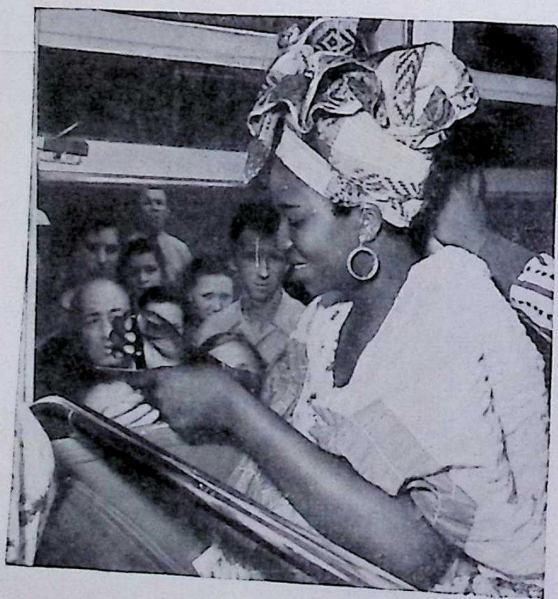
By *Cedric Belfrage*,

editor of the American newspaper
National Guardian

At Prague the Tupolev jet airliner soared 10,000 metres into the night sky, and 2½ hours later screamed up the Moscow runway over 700 miles away. In the car I dozed off as we approached the University skyscraper, glowing at 3 a.m. with a thousand lights; when I awoke we were passing under an enormous American flag. Wherever you looked, the flags of all nations and the words *Druzhiba* (Friendship) and *Mir* (Peace).

In this host city to the VI World Youth Festival, the vast human pulsation, the brilliant colours, the music of five continents throbbing through the warm air made a non-stop assault on every sense at once. After the opening ceremony in the Lenin Stadium, all descriptions seemed to have lost their power. For what we were seeing was a cross-section of all the peoples come together in the spirit of holiday and of hope.

Dazzling the eye with their national costumes, some marching in drilled battalions behind red banners, others dragon-dancing and hootchy-kootchyng and samba-ing—singing and shouting and playing everything from tomtoms to mandolines—the multi-hued youth of the world poured into and around the stadium and massed in the centre. The sense of the size and infinite contrast of the human race paraded alphabetical-



The most sought-after autographs were probably those from "Dark Continent" delegates

ly, of being on the threshold of a new world, realizable if but dimly blueprinted by such a demonstration, was overwhelming. Here—with a shout of *Druzhiba!* from every mouth—were Cambodia and Canada, Israel and Egypt, Monaco and Martinique; saffron-robed Buddhists from Ceylon and Czechoslovaks with rib-boned may-poles; Ghana and Germany west and east; an army of horned vikings from Norway and a delegation of one giant from Samoa. Here were Venezuelans, Cubans, South Africans, Guatemalans, Spaniards and others whose very presence was an epic, some of them having taken two months to get here from their countries.

Many Western newsmen, moved by the grandeur of the spectacle, wrestled to report it honestly and still get by the copy desk. Few succeeded. None, at least, could fail to be impressed by the power of what they saw.

It was indeed the power of an idea that is coming of age. The outstanding thing was not the pride and confidence of the mass delegations from socialist countries and from Western countries where the Left is strong. It was the almost wild ebullience of the "coloured" peoples and the ecstatic welcome they received—these young folk from the Middle and Far East, African and Latin American lands and the far islands of the sea, their joy eloquent of the ending for all time of their exclusion from world affairs.

You could say, with superficial appearance of objectivity, that it was a "staged" demonstration by the 105,000 people in the stadium. None dared say it of the welcome in the streets, by virtually the entire population of Moscow, as the delegates rode to the stadium in trucks, buses and floats. For four hours Moscow young and old was one huge grin and one continuous roar. Said a politically "neutral" American delegate: "Nothing like it in my life—I didn't think it was possible. I was embraced and shaken by what seemed like millions of people."

The 160 young Americans were housed five to a room in the many-blocked babel of the Tourist Hotel on Moscow's edge, from which fleets of buses (with a special miniature one for Monaco) took delegates on a daily round of parties and gabfests with the world's youth in cafés, clubs, halls, factories, river boats and schools. With a 40 per cent proportion of political right-wingers and middle-of-the-roaders, the U.S. contingent took a while to shake down. For the opening ceremony their banner "U.S. Delegates Salute VI World Festival" was nervously changed at the last moment (but the old words still showed through) to "U.S. Participants Salute World Youth." On their Russian-language banner the original slogan had been removed by cutting a semi-circular hole in the top, in which a dove of peace chose to perch all around the stadium.

American delegates of all political complexions participated in a party thrown for them by architectural students and an informal café meeting with Chinese delegates.

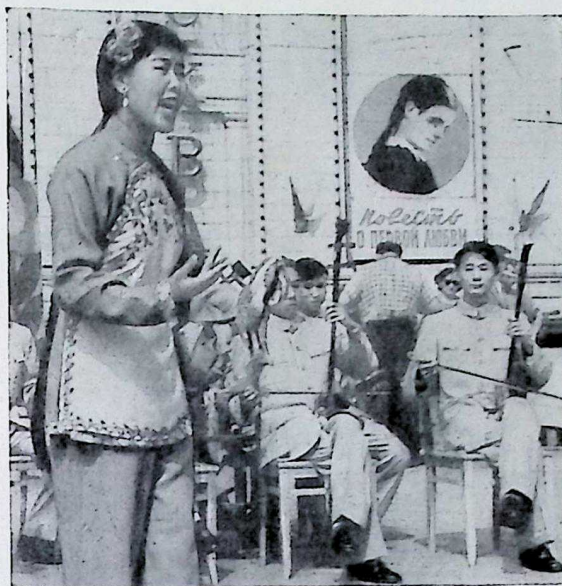
Meanwhile the British delegates were taking their back hair down with a dozen assorted delegations. Over 300 of them, including priests, theological students and 26 Roman Catholics, concentrated on religious discussions, for which they had done a preparatory reading course. They didn't expect to "reconcile" Christianity and Marxism but to seek agreement on Loving the Neighbour. Kilted miners from Scotland drank, talked and sang with men from the mines of Viet-Nam and Bulgaria, France and Germany, Belgium, China and the U.S.S.R.

The meetings, grave and gay, were so many that none could hope to follow them all. In the art show at Gorky Park, every school from impressionism to socialist realism was represented. Camera artists of all lands were included in the photographic exhibition.

At the University, thousands of students gathered for international horseplay. At the almost round-the-clock concerts on platforms in the squares and parks, you might catch a Hopei Province "dance of love and friendship," French or Finnish peasant dances or an Egyptian *Bride of the Nile* number; or hear anything from an Italian tenor's *Pagliacci* to a jumbo Russian choir or *The Campbells Are Comin'* on bagpipes.

During the Festival Moscow was the widest-open town in history. Nobody ever seemed to go to bed. At all times a foreign delegate might be mobbed by autograph hunters, and either driven against a wall for a discussion or escorted down the street in the powerful grip of linked arms, with a procession behind "like the Pied Piper" as one American girl described it.

Here an Arab embraces a Russian girl with one arm while clutching his phrase-book with the other; there a dense circle forms around solemn blond Germans rendering a student *Lied*. An astonishing number of



The Chinese perform on the square

Russians can now stagger along in some foreign language, with English predominating. Everywhere, as night falls in the spacious streets and squares, amateur parliaments by the thousand gathered around a core of exotic national costumes.

As one wry Muscovite put it, the foreign invasion of this town is "the greatest since 1812."

DELEGATES SPEAK....

We Were Together

Edwin Adams, Violinist (U.S.A.)

I'm often asked: do you like Moscow? the Festival? and the Soviet youth? Well, to say simply "yes" is to say nothing. I'm a Negro from Cleveland, Ohio. And I know well what kindness and real friendship mean to a man. And here, in Moscow, I found affection that surpassed all my dreams.

I took part in the competition for violinists and won a bronze medal. My new friends, musicians from other countries, came to practise with me, felt with

me when my playing was below par, and were on hand to congratulate me when I became a "laureate." We were together—that was the main thing. I realized for the first time the meaning of international solidarity, the meaning of friendship which binds people who live thousands of miles apart and yet have one and the same wish: to live, love, and create—not kill.

I strolled about Moscow and took in its beauty. I talked with Moscow musicians and found them to be a fine bunch of gifted, hard-working and hearty people. It is my hope—provided, naturally, I become a good violinist—to come to Moscow for recitals. Honestly, I've fallen in love with it.



Meetings Eliminate Misunderstandings

Aloisio Rendi, philosopher (*Bonn*)

I am glad the Festival has made it possible for us to exchange views, often conflicting. Most interesting for me was the subject of the International Seminar of Young Philosophers, "Can the Future be Foreseen?" My only complaint is that in making his interesting survey Professor Oiserman, the Soviet speaker, did not dwell at greater length on the schools of philosophy which deny the possibility of scientific prevision. These schools had their spokesmen at the Seminar, and their papers provoked not a few arguments. The debates were exceedingly interesting.

There were, for instance, different interpretations of Marxism. Highly important were the declarations of its followers that Marxism was not a dogma but a constantly developing teaching. For many Asian and African delegates the future implies liberation. That



is why such interest was aroused by a Marxist speaker from Nigeria and his philosophical opponents from India and the Cameroons, who sought—by different philosophical ways—to arrive at the same practical result: liberation and independence.

A few words about the literary seminars and meetings with Soviet writers. I've come to feel that there is a spiritual affinity between writers of all nations, as indeed there should be. It is to be regretted, to my mind, that Soviet writers and artists are so little known in the West. But we would like the Soviet people to be more tolerant and to show more understanding of modern Western culture. It gave me great pleasure to see the lively and at times heated discussions in front of Italian paintings at the International Art Exhibition. Young Muscovites earnestly strove to understand the abstract creations of the Italians, while the latter, in turn, tried to explain to them their conceptions.

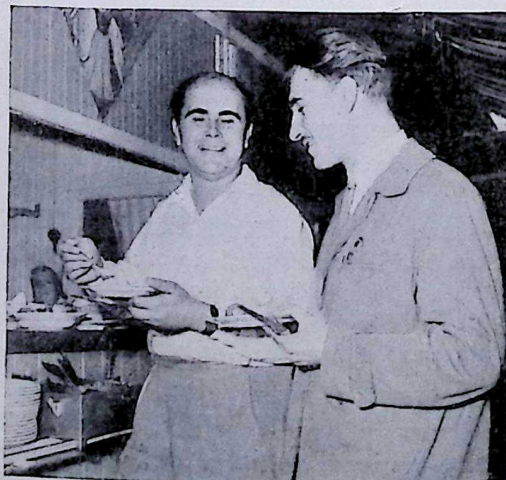
I am convinced that more frequent meetings between the Soviet youth and young men and women from the West will eliminate many distressing and unnecessary misunderstandings.

It Seemed We Were Born in Moscow

Géza Kádár and Lás'ó Badyu'la, Teachers (*Hungary*)

At home we taught our children the geography of the U.S.S.R. and told them about the life of its people, but, to tell the truth, there was much that we ourselves weren't too familiar with.

And then we came to Moscow.... We were received as old and good friends and we responded in kind. We tried to put into every handshake our heartfelt, sincere gratitude for this truly magnificent



Festival. Did the Muscovites understand this? We would like to think they did.

We had many a meeting with our Soviet colleagues. It is good that Soviet teachers, thanks to their knowledge and cordiality, can so quickly find a common language with foreign colleagues. We became firmly convinced that they are educating Soviet children in the spirit of love of mankind and abhorrence of war. Each of us made many good friends here. We strolled until late into the night in the brightly lit Red Square and quiet boulevards, bathed in the soft gleam of coloured floodlights. How good it all was! It seemed that we had been born in Moscow and had lived in it for years. It will be hard to say good-bye. But we shall take home with us, along with the badges and the presents, the most precious souvenir of all, the words "peace and friendship," which are understandable to all.

"Rome—Moscow"

Carlo Loffredo, Lawyer (*Italy*)

Our *New Orleans* jazz band is not a professional company. Some of us are lawyers, some are training for the profession, others are economists, and we even have some students. But we all have one thing in common: love of music.

They laughed at us in Rome when it became known that we intended to enter the Festival jazz competition. "You'll be a flop in Moscow," said the "experts" of Russia. "They like brass bands or, at best, variety orchestras." What nonsense! There are so many jazz enthusiasts among the students, workers and musicians here that we've had standees at almost every performance.



There are some good jazz bands in Moscow, though their programmes are a bit antiquated. But they all have good numbers of their own, and we are taking the music and recordings of some of them with us to Italy. We won the competition and were very happy, though it is also something of a responsibility. A medal enjoins on us to play even better. But can we?

What did we know about the Soviet Union before coming to Moscow? It seemed almost as remote as Tierra del Fuego or Mount Everest. And now we feel rather like the blind who have suddenly recovered sight. Yours is a splendid people and we have felt warm here even on the coolest days, warm from human kindness and from hearty handshakes. Truth to tell, we have been very busy and, alas, have not seen very much. But what we have seen—the opening ceremony, the ballet gala in the stadium, the Kremlin ball—was like a dream.

We appeared on TV, and played in open vehicles and right in the streets. Jazz bands from Britain, Iceland, Czechoslovakia, Poland, the Soviet Union, and France played before and after us. Indeed, Moscow was something of a centre of good jazz music during these two weeks, and we are happy that our "striped jackets," too, have not passed unnoticed.

"Rome—Moscow," the Muscovites shouted to us, "Druzhba" we replied, and were we proud to do so in their own language.

Yes, It Is a People Apart

Augusto Olivares, Journalist (*Chile*)

When I went to the Festival in Bucharest four years ago, I had but a vague notion of what peace really means. But when, looking out of the window of my train, I saw not merely cities, but entire countries laid waste by war, I realized at long last what it is for a man to live in peace.

If we of the press really want our pens to serve the cause of peace, it doesn't necessarily follow that we must make a nuisance of ourselves by piously repeating fine words. New forms ought to be sought for, words that strike home, thoughts that are sharply defined. Then the reader will understand us.

A few words about the Festival itself. It is, of course, much more monumental than its predecessors. But the main thing is the extraordinary and, quite frankly, unexpected (to us), cordiality of the people of Moscow. When we drove through the city on the opening day, surrounded by a swirling sea of people,



we were hard put to it to conceal our emotion. Yes, it is a people apart, and it is a pity that Soviet journalists sometimes tell about its life in stilted articles and hackneyed words. It is much more deep and attractive than they make it out to be.

I Tried To See Everything

Moheb Mostafa Hosni, Student (*Egypt*)

Before telling you what I think of the Festival, I want to speak about the people I saw upon my arrival in Odessa. Never before had I met anybody like them. Happy jostling crowds awaited us at every station on our way to Moscow. They showered us with flowers, presented us with picture post cards



and badges, sang their favourite songs, and danced with us. Not for a moment have I felt myself a stranger in Moscow. I have constantly been under the impression that I am among old friends, among fellow countrymen. I've tried to see everything in Moscow. What I liked best? The Agricultural Exhibition, first of all. You can't help admiring it.

I've spent hours in Red Square, marvelling at its ancient and never ageing architecture. I've been to museums, parks, and, of course, the Kremlin. I was dazzled by the Underground and I spent several hours in GUM, Moscow's largest department store. My valise was soon filled with souvenirs and toys. I bought electrical appliances and a radio set, while my companions purchased record players, records and tape recorders.

We are leaving many friends in Moscow, and though we've not always understood each other too well we have found it interesting and pleasant to be together, for everybody knows and speaks the language of friendship.

Meeting Fellow Writers

Andrzej Drawicz, Writer (*Poland*)

Along with students, workers and young peasants, the Polish delegation included a group of young writers and critics. Like other delegates, we went to get-togethers and concerts, sports competitions and contests. But we also had a "professional" programme of our own. Taking advantage of our visit to Moscow, we managed to have several interesting conversations with our Soviet colleagues.

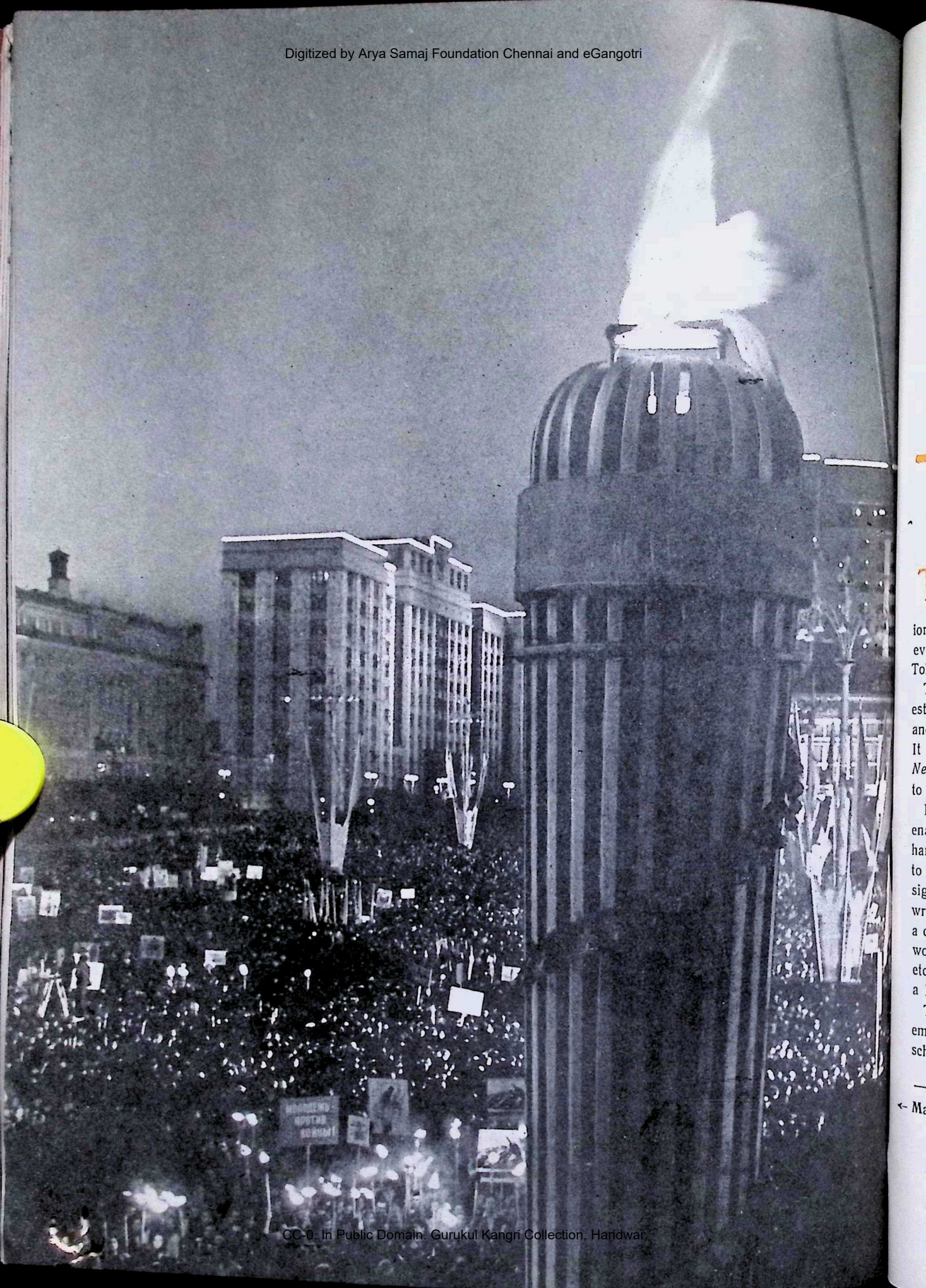
Our programme was rich and varied. To begin with, we had a discussion at the Union of Soviet Writers which was continued the next day—on a pleasure steamer. Our subject? Well, generally speaking, it ranged over the key problems of our two literatures, their attitude to life, and the relations between them. Our exchange of views was most useful and we decided to meet more often.

Then we spent a day with Alexander Beck. Kornei Chukovsky, a wise and handsome man who seems altogether impervious to old age, was with us on the cruise and made us a gift of his works, and who hadn't enjoyed them in his childhood!

One day we went to the country, to meet Ilya



These post-cards are probably already familiar to our readers. The young people who visited Moscow during the Festival sent them to all parts of the globe



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Young authors meet Ilya Ehrenburg

Ehrenburg and had a lively and frank discussion with him concerning our work.

Our young poets, too, wasted no time and met with their Soviet colleagues Mikhail Svetlov, Boris Slutsky, and Robert Rozhdestvensky.

A group of writers and members of the directorate of the Warsaw Student Satirical Theatre went to the Writers' Club with a programme of excerpts from productions. They were given a cordial welcome and enjoyed considerable success.

All this happened within the space of a few days, and now it is time to say good-bye to Moscow. We are leaving with the best of impressions even though there was no lack of disputes during our meetings.

Russian Language in Japan

Tsuruga, a small Japanese town situated on the Sea of Japan, was before the war one of the ports which handled trade with the Soviet Union. Since the war business has declined substantially; even the express train which linked the town with Tokyo has been discontinued.

The people of Tsuruga impatiently awaited the re-establishment of diplomatic relations between Japan and the Soviet Union, and also a resumption of trade. It has come at last. As the periodical *Asahi Picture News* reports, the town is reviving and making ready to handle consignments to and from the Soviet Union.

It is proposed to build a new breakwater which will enable ships of 10,000 tons displacement to put in the harbour. Meanwhile, the population are getting ready to do business with the Russians. Russian-language signs are appearing, while in cafés one can find menus written in Russian. The local people who go there for a cup of coffee make it a point to speak what Russian words they know—"how do you do," "thank you," etc. Tiuo Ikeda, the owner of a tailor's shop, has put a Russian sign over the door: *Ikeda, Tailor*.

The Russian language is studied by water-front employees and workers, merchants, waiters, secondary school students and even pupils in junior forms.

The year before last the local club started Russian-language courses which at first were attended by four people; now there are 80 pupils. Seventeen workers from the local cement works have made an arrangement with a teacher and are now studying the language after work. *Mi Vse Za Mir* (We Are for Peace), these Russian words, so close to the hearts of the ordinary people, can be seen on many blackboards in Tsuruga schools. A new saying has been coined in town: He who does not understand Russian is like a deaf man.

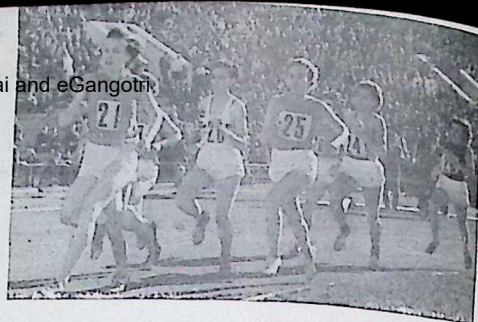
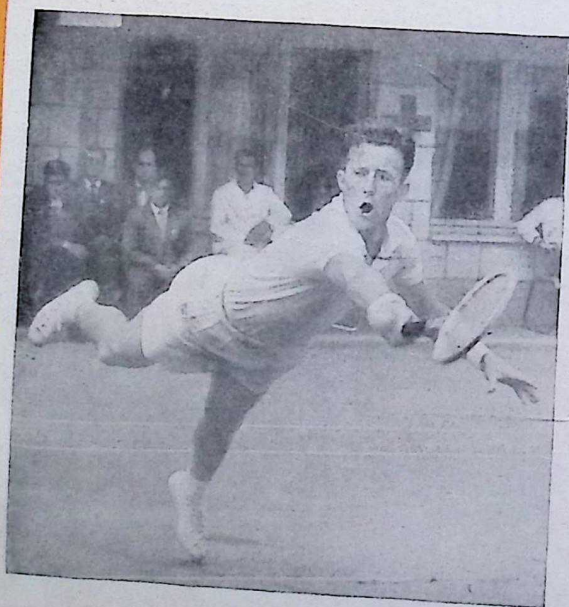
Tsuruga is no exception. Many Japanese are studying Russian nowadays. There is even a Society of Friends of the Russian Language, and a periodical, *The Russian Language*, is published to assist Russian-language students. In 1956 Russian-language courses organized by the Japanese-Soviet Friendship Society in Tsuruga had 1,108 students. There are similar courses in many other towns. Since last year two Japanese broadcasting stations have included lessons of Russian in their programmes. Many people are looking forward to the time when they will be able to read *And Quiet Flows the Don* and *War and Peace* in the original.

← Mammoth anti-war youth meeting on the Manezh Square in Moscow



In the Third World Youth Games, 4,150 sportsmen and sportswomen of 46 countries participated. The programme included 23 sporting events for men and 13 for women; one European, three world and over 30 national records were established

Sixty tennis players from 18 countries of all five continents competed for the championship. The men's finals was won by Austria's "flying" tennis ace A. Huber



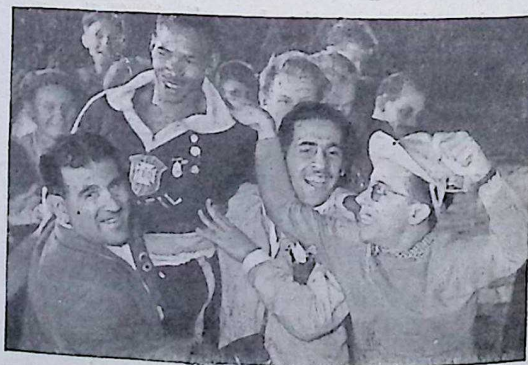
Ursula Donat (G.D.R.) won the women's 800-metre event



The Soviet gymnasts—Boris Shakhlin (centre) and Larissa Latynina—won the title of all-round champion of the Third Friendly Games

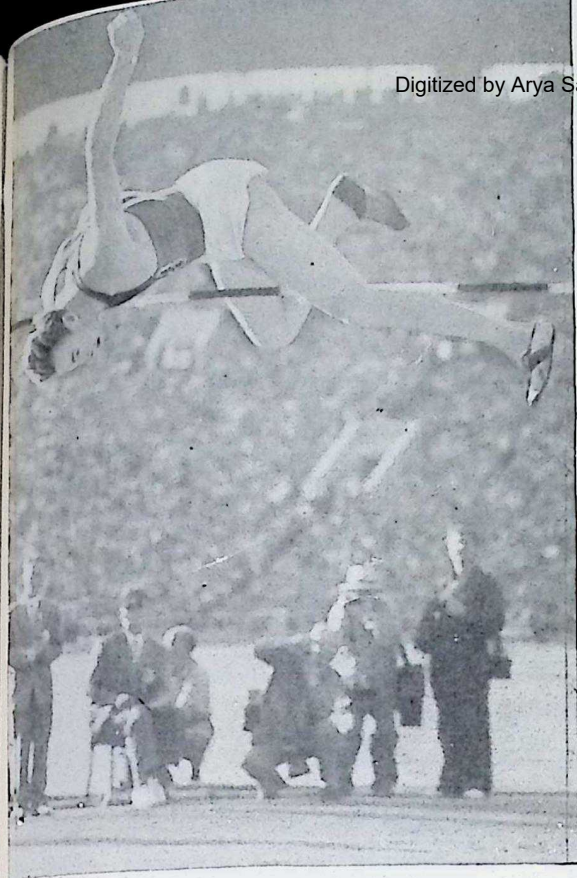


The hop, step and jump event was again won by da Silva (Brazil)



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An interesting duel took place between Muscovite Igor Kashkarov and world's high-jump record-holder Yury Stepanov of Leningrad. Both sportsmen jumped 2.13 metres, thus breaking the record which the American, Charles Dumas, established at the XVI Olympic Games in Melbourne.

On photo: Yury Stepanov

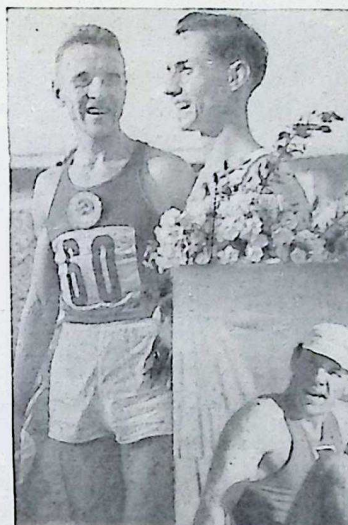
Old basketball rivals—the U.S.S.R. and Hungary—meet again. This time Hungary wins



Soviet swimmer Vladimir Minashkin swam the 200-metre breast stroke race in 2 m. 40.3 sec. establishing a new world record

Emil Zatopek, Alan Lawrence, Josef Kovacs took part in the 10,000-metre race.

On photo: the winner of the race Pyotr Bolotnikov and Alan Lawrence, Australia

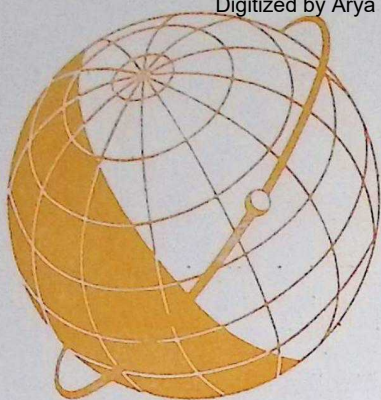


The Soviet champion Gennady Bukharin—winner of the 10,000-metre canoe race

British girls seem to enjoy ice-cream no less than soccer or rugby



Y O U T H G A M E S



THE INTERNATIONAL GEOPHYSICAL YEAR HAS BEGUN

The Main Problems of the Geophysical Year

By Academician *D. I. Shcherbakov*

Scientists today are becoming increasingly aware that all the natural processes on the Earth are interlinked and interrelated, and that local phenomena are closely bound up with the general processes embracing the Earth as a whole.

That is why isolated facts and individual observations cannot be understood without a sound knowledge of the general laws which apply to the whole of our planet. That is why it has become absolutely necessary to study these processes simultaneously as part of a single programme. That is why the need arose for a special international enterprise, which came to be known as the International Geophysical Year, or I.G.Y. for short (the word "year" being used rather loosely, for it will actually last 18 months, from July 1957 to December 1958).

The principal aim of I.G.Y. is to solve geophysical problems concerning our planet as a whole. This will call for uniform, world-wide observations on the basis of planned co-operation between scientists in many countries. Much attention is to be given to observations in the polar areas and at the equator.

In the number of participants, the scope of scientific observation and expenditure on scientific research, the current I.G.Y. will far surpass all previous international scientific undertakings.

Our planet consists of several "envelopes," differing in their state and physical properties

Its outer layers are formed by the gaseous, aqueous and solid envelopes. The latter is known as the Earth's crust. These envelopes are interacting. They form the arena of the heat exchange processes and are acted upon by forces from cosmic space.

Therefore, the task of modern science engaged in the study of the physical properties and processes typical of the world as a whole naturally resolves itself into the study of the properties and phenomena of these envelopes, and the investigation of phenomena connected with the interaction between them.

That is why the I.G.Y. programme is so comprehensive. It embraces cosmic problems, the study of phenomena in the gaseous and aqueous envelopes, and the investigation of certain properties and processes characteristic of the Earth's crust.

What of these are the paramount tasks?

Great importance is attached to the study of phenomena on the surface of the Sun, inasmuch as it is solar radiation that makes life on earth possible and causes the numerous processes which take place in the atmosphere, the hydrosphere and on the Earth's surface.

Observations concerning the ionosphere, a conducting layer of ionized gas at the height of over 100 kilometres which reflects radio waves rather in the manner of a metal mirror, will be of considerable theoretical and practical interest. It is the ionosphere which makes possible long-distance radio communications by means of waves travelling

around the globe between its surface and the ionosphere.

It has been established in recent years that the behaviour of the ionosphere, and also variations of the magnetic field, magnetic storms and aurorae, depend to a great extent on changes in solar activity. This in turn depends on the frequency and size of sun spots, flares and eruptions on the Sun's surface. That is why numerous observatories conducting systematic solar observations are to play a big part in the I.G.Y. programme.

The study of flares in the Sun's chromosphere extends our knowledge of cosmic rays. This opens up new horizons in the sphere of the physics of high-energy particles and their interaction with matter. We know that primary cosmic rays, in passing through the atmosphere, produce various secondary phenomena and that the Earth's magnetic field exercises considerable influence on the distribution in space of cosmic particles bearing a positive or a negative charge.

The I.G.Y. programme includes an entirely new branch of research made possible in recent years by the rapid development of technology. This is the study of the upper regions of the atmosphere with the help of rockets.

Rockets and artificial satellites equipped with automatic instruments for registering data concerning the upper layers of the atmosphere and telemetering it back to earth are being launched.

In the case of a number of phenomena—ionospheric geomagnetism, aurorae and cosmic rays—it is impossible to predict just when their development is at its maximum or of particular interest. In order not to be caught unawares, and to ensure a comprehensive study of these phenomena, I.G.Y. participants have agreed on an international "alert" signal to be flashed by a special forecasting centre near Washington.

Solar activity has a direct bearing on all the elements of the heat balance on the Earth's surface. For this reason, extensive provision

has been made for actinometric observations of solar radiation and terrestrial radiation. These observations occupy an important place in the I.G.Y. programme.

Much attention will be given to the study of the climatic processes which make weather forecasting possible. The International Geophysical Year's observations will embrace a broad field of related questions, including aerological studies designed to throw more light on the regime of the atmosphere—winds, and air temperature and humidity throughout the world up to heights of 20-25 km.

To round off the study of the Earth's gaseous and aqueous envelopes, Soviet scientists will undertake large-scale marine expeditions. In the North Atlantic, such observations will be carried out in the *Sevastopol*, the *Lomonosov* and other ships. The *Vityaz* will make five cruises in the central and southern parts of the Pacific. These expeditions will concentrate on the study of oceanic circulation and ocean bed relief.

In order to understand the peculiarities of the structure of the Earth's crust, it is most important to have a correct appreciation of the distribution in it of masses of matter having different densities. To this end, gravimetric measurements of the differences in gravity at various points on the Earth's surface will be carried out.

Soviet scientists insisted that gravimetric observations be included in the I.G.Y. programme. They will be conducted by several countries in various parts of the world, adding to our knowledge of the shape of the Earth and the distribution of its mass. Finally, I.G.Y. gravimetric observations will help solve the interesting question of whether the force of gravity really does vary.

Nor should we overlook the other physical properties of the Earth, notably terrestrial magnetism. As early as the end of the 17th century it was suggested—quite correctly—that the globe is nothing but a huge magnet

whose poles do not coincide with the geographical poles.

The nature of the Earth's magnetic field is still largely a mystery. It is supposed that magnetic phenomena are associated with the Earth's core. The Earth's magnetic properties are studied constantly and are used for practical purposes on a wide scale. We all know how extensively the compass has come to be used on land, sea and in the air. Magnetic prospecting has today become one of the most widely used geophysical methods of searching for minerals. The relation between magnetic storms and radio disturbances has made it necessary to study them in order to forecast the propagation of radio waves.

The results of magnetic observations conducted throughout the world are recorded on maps which are of great practical importance in the study of the geographical distribution of terrestrial magnetism. Observations of this kind have likewise been provided for in the I.G.Y. programme.

Particular mention should be made of some major expeditions undertaken as part of the I.G.Y. programme, notably the study of the Antarctic where a Soviet expedition (the first group) was working for over eighteen months. This, however, will be discussed at greater length by its leader, M. M. Somov.

Our country has acquired great experience in systematic scientific work in the Arctic. Therefore, I shall only say that the comparison of synchronized observations of various geophysical processes in both polar areas of our

planet promises to yield information of exceptional value, which will open up new paths in the study of the laws governing these processes.

I have made but brief reference to some other important branches of I.G.Y. work, bearing in mind that it will be discussed at greater length by those responsible—A. A. Zolotukhin, head of the Hydrometeorological Service of the U.S.S.R., A. M. Obukhov, director of the Institute of Atmospheric Physics, and V. G. Kort, director of the Institute of Oceanology.

* * *

At 00 hours Greenwich Time, July 1st, thousands of scientific stations and observatories throughout the world began their I.G.Y. observations. Research ships put to sea. Aircraft and rockets were sent up. The biggest-ever programme of scientific observations got under way. It will last through 1958 and, in some spheres, probably longer.

Scientists throughout the world regard the I.G.Y. as something more than just a major scientific undertaking. There is no doubt that it will justify the great hopes placed in it as a means of strengthening international solidarity and extending the joint efforts of many countries aimed at gaining new knowledge of the world around us.

The International Geophysical Year will be a big contribution not only to world science but also to the efforts to achieve peaceful co-existence.

Hydrometeorological Observations and Research

By A. A. Zolotukhin,

Head of the Central Administration of the Hydrometeorological Service of the U.S.S.R.

The study of our planet's gaseous envelope holds an important place in the programme of the International Geophysical Year. In the Soviet Union it will be conducted mainly by the Hydrometeorological Service.

The hydrometeorological observations and research during the I.G.Y. will aid in the study of the general circulation of the atmosphere. They will also help establish the relationship between atmospheric processes in the Northern

and Southern hemispheres. Among other things, they will establish the influence of oceans and continents on climate and weather formation and extend our knowledge of the connections between processes in the upper and lower regions of the atmosphere, etc.

All these observations are of great practical importance. They will help scientists solve the complex scientific problem of providing reliable weather forecasts. They will also help them in the study of the hydrometeorological regime of seas, oceans and rivers.

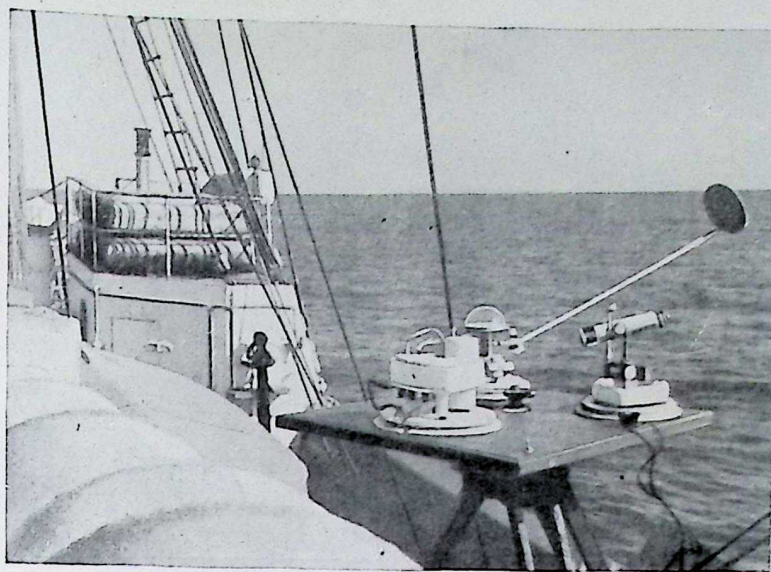
It is no accident, therefore, that the Soviet I.G.Y. programme pays much attention to meteorological, aerological, actinometric, radio-goniometric, atmospheric electricity, ozonometric, microseismic and marine hydrometeorological observations.

* These will be conducted under the supervision of the I.G.Y. Committee of the Central Administration of the Hydrometeorological Service with the participation of large numbers of scientists, engineers, technicians and visual observers.

Long before the opening of the I.G.Y. we had carried out a number of important organizational measures, fixing the sites of stations and observation posts, supplying them with the necessary instruments and materials, and drawing up their plans and programmes.

Meteorological studies will be conducted at 292 specially selected meteorological stations spread evenly throughout the U.S.S.R. They record at given intervals simultaneously air pressure and temperature, wind direction and velocity, the state of the sky, precipitation, visibility, solar radiation and other weather elements.

Already before the opening of the I.G.Y., in accordance with a decision of the Executive Committee of the World Meteorological Organization, I.G.Y. countries carried out a programme of control observations to test the preparedness of the meteorological stations selected for I.G.Y. observations. In the U.S.S.R., these observations yielded good results.



Actinometric observations on the Soviet expedition ship *Professor Rudovits*

Much attention is being given to the study of the upper atmosphere, and specifically the links between processes in the troposphere and lower stratosphere. These are of practical importance to fliers. Radiosondes will be launched to heights of 20-30 km. to measure the temperature, humidity and pressure of the air.

With the help of special instruments—radio-theodolites—the stations will track the movement of radiosondes, determining wind direction and velocity at various heights.

In the U.S.S.R., the upper layers of the atmosphere are studied by 98 aerological stations. All probe the atmosphere with the help of radiosondes. Fifty-six stations conduct radiosonde, and forty-two others—pilot balloon observations.

The tracking of thunderstorms is another problem of great importance for weather forecasting and flying. These observations are carried out with the help of radiogoniometres, capable of pinpointing thunderstorms up to 3,000 kilometres away.

The study of atmospheric ozone found at the height of 20-70 km. is of particular interest. Its total content in the atmosphere is



The meteorological station 4,168 metres above sea level on the Fedchenko Glacier, one of many engaged in I.G.Y. observations in the U.S.S.R.

very small and varies according to the weather. Observations of its horizontal and vertical distribution, annual and diurnal displacement, and its relationship to air currents and weather should help the scientists to understand the processes of atmospheric circulation better and, consequently, provide more accurate weather forecasts. Ozonometric observations under the I.G.Y. programme will be conducted at six points in the U.S.S.R. with the help of integral electrophotometres and spectrophotometres which have been developed by our scientists.

The I.G.Y. programme also provides for actinometric observations, i. e., the study of solar radiation, the main source of energy behind the atmospheric processes.

These observations will be conducted by 36 Soviet stations. The data obtained will make it possible to establish with greater accuracy the distribution of solar radiation over the territory of the U.S.S.R. and to clear up many points connected with the study of the heat balance of various parts of the country.

The results of actinometric observations will be used both in meteorology and in economic activity, primarily in agriculture.

The electric field and electric conductivity of the air are also being studied. These observations will be carried out by nine con-

tinental stations, as well as by expedition ships and aircraft. The methods of these observations and the instruments for them have been developed by the Central Geophysical Observatory of the Hydrometeorological Service of the U.S.S.R.

Among other things, observations of atmospheric electricity and thunderstorm activity will help establish the reasons for the existence of the Earth's negative charge and of the electric field in the atmosphere.

The I.G.Y. programme provides for an intensive study of the relationship between microseismic Earth tremors and cyclones over the hydrosphere. By the beginning of the I.G.Y. we had set up six microseismic stations to trace the formation and movement of cyclones over the North Atlantic and the north-western part of the Pacific. They are equipped to register microseisms up to 3,000 kilometres away. Nine stations of the Hydrometeorological Service will check evaporation from water surfaces and soil. For this special metal evaporation pools and soil weight evaporizers will be used.

Hydrometeorological observations on seas and oceans will be carried out on a vast scale during the I.G.Y., both by fixed marine hydrometeorological stations and by ships engaged in oceanographical mapping and combined hydrological surveys.

The Hydrometeorological Service also participates extensively in combined expedition research. Its members have taken part in the work of the Mirny Antarctic observatory, the Pionerskaya and Oasis stations in the Antarctic, the diesel-electric ship *Ob*, and in the Arctic.

In accordance with a decision of the I.G.Y. Special Committee, a world centre for the collection, preservation and exchange of geophysical data collected during the International Geophysical Year is being set up in the U.S.S.R. Its establishment has been entrusted to the Central Administration of the Hydrometeorological Service of the U.S.S.R.

Thirteen Months in the Antarctic

By *M. M. Somov*,

D. Sc. (Geography),
Hero of the Soviet Union, head of the Soviet
Antarctic Expedition

The International Geophysical Year programme provides for extensive explorations in the South Polar areas. For this purpose, a combined Antarctic expedition of the Academy of Sciences of the U.S.S.R. was formed in the Soviet Union as early as 1955. The plans for its continental section envisaged the establishment of a geophysical observatory on one of the most suitable sections of the coast between 80° and 105° E., and for two scientific posts—Vostok and Sovietskaya—in the interior. The observatory has already been established and named *Mirny*, in honour of one of the two ships of the first Russian Antarctic expedition of 1819-1821.

How was the observatory set up?

On January 5, 1956, the expedition's advance party aboard the *Ob* reached the Antarctic coast in the area of Dépôt Bay, at the western extremity of the Shackleton Ice-Shelf. There, on a flat section of sea ice, two aircraft were assembled for reconnoitring the coast.

The site chosen for our geophysical observatory lies on the Davis Sea shore south of Haswell Island, $66^{\circ}33'$ S. and 93° E. It is an ice coast cascading into the sea in a sheer wall 15-20 metres high and overhung by four small rocks.

From January 15 to February 8, Soviet ships unloaded some 8,500 tons of equipment, supplies and building materials. At first, they were unloaded onto the remains of the sea ice and thence hauled by tractor-drawn sleds to the observatory site on the glacier over roads hacked out of the ice wall. After the break-up of the sea ice, the ships moored directly at the ice barrier. In spite of extremely hazardous conditions, and despite the fact that construc-

tion work began at the same time, the job was completed in a month.

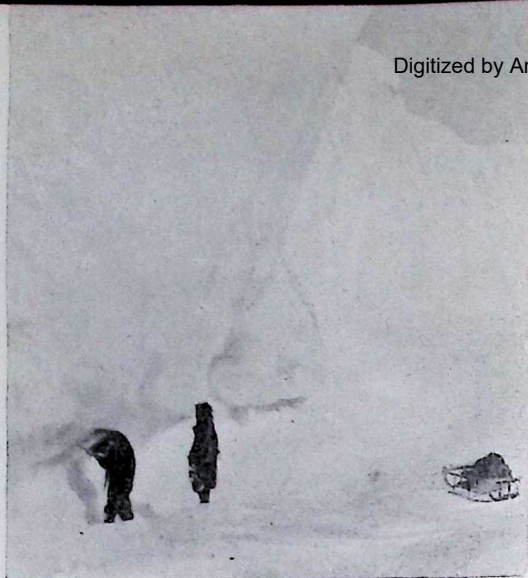
On March 17, when the living quarters, scientific huts and laboratories were in the main completed, the last expedition ship, *Lena*, left the Antarctic, leaving behind a wintering party of 92. In addition to starting scientific observations, they had to finish the building work and assemble the equipment.

In May they completed the assembly of an ionospheric station and the fitting out of all three scientific huts—magnetic, seismic and aerological. They also set up the glaciological, gravimagnetic, geological, aerological, aerophotogrammetric and photographic laboratories. As these installations were completed, the observatory extended the scope of its investigations.

But before turning to them in greater detail, it would be worth while to describe how the

Dr. M. Somov in the expedition's H. Q. plane



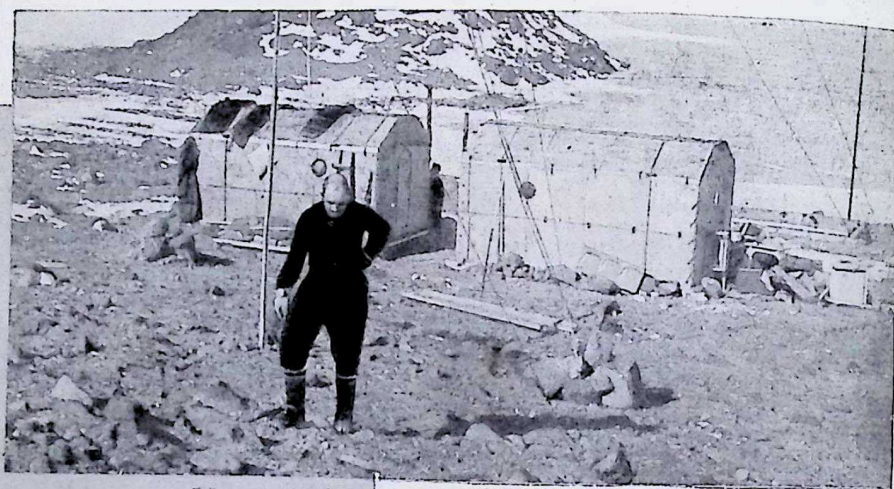


The edge of the ice-cap at Mirny



Seeing off a team of explorers leaving Mirny on a long sled-train expedition into the interior

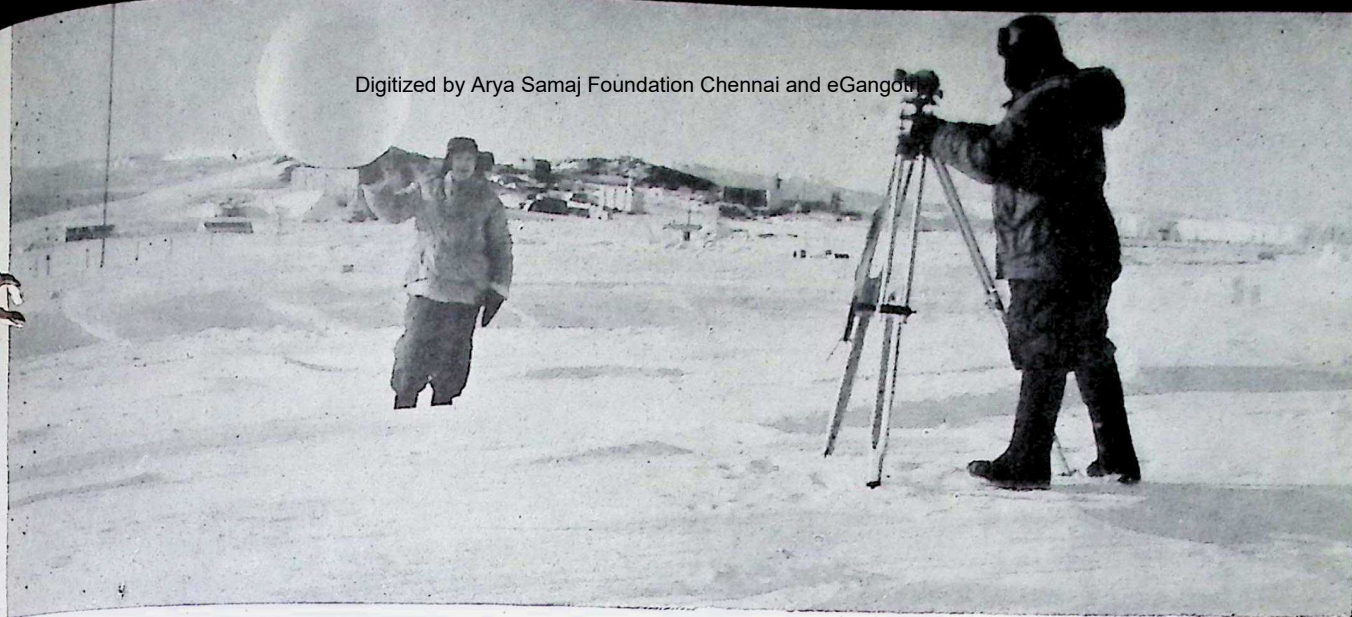
Pionerskaya scientific station on the inland plateau, 69°44'S. 95°30'E.



Soviet scientific post at Bunge Oasis in the Antarctic

General view of Mirny settlement





Mirny. Launching a pilot balloon to determine the velocity and direction of wind



Bamboo poles like these have been set up all along the Mirny-Pionerskaya route, a distance of 375 kilometres. They are used for measuring snow melting and accumulation in the Antarctic



Meteorologist N. Russin adjusting an actinometric instrument for measuring solar radiation

General view of Mirny Settlement



adjacent areas were gradually explored parallel with the organization of stationary observations in Mirny, and how new stations were established.

To begin with, exploratory flights were made along the coast, to the east and west of Mirny, and into the interior, using the expedition's four aircraft and two helicopters. In the course of these flights, our pilots explored the area of the South Geomagnetic Pole lying at the height of 3,500 metres above sea level, and the approaches to the Pole of relative inaccessibility. Later, we arranged numerous flights with landings in various parts of the continent for geological, glaciological, gravimetric, magnetic and other surveys.

All year round the expedition regularly sent out aircraft to explore ice conditions in the Davis Sea and the adjacent parts of the Indian Ocean. These flights, during which the aircraft sometimes ventured as far as 700 kilometres from the coast, produced the first information on the general state of sea ice over large areas throughout the year and gave some picture of its distribution throughout the Davis Sea. Our pilots established the northernmost limit of the sea ice in the Indian Ocean between longitude 80° and 100°E.

On April 2, 1956, a party of eleven explorers

left Mirny in five sleds drawn by two tractors and struck out inland, picking their way through the numerous ice crevasses. In addition to scientific observations, they had to find out whether land transport could be used alongside aircraft for the establishment of the scientific posts in the interior.

The explorers pushed forward in the extremely difficult conditions of the Antarctic winter, almost continuous snow storms and frosts below 40°C. On May 4, they reached the point 69°44'S. and 95°30'E., 375 kilometres from Mirny and 2,700 metres above sea level. There it was decided to halt and to convert the sled-train into a stationary scientific post named Pionerskaya. It had a staff of four led by Professor A. M. Gussev.

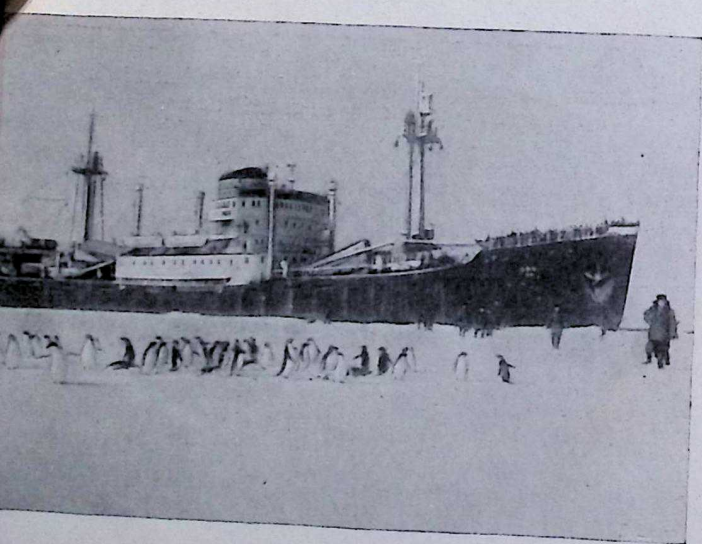
As early as January 1956, a large group of scientists in helicopters had explored a place known as Bunger Oasis which, unlike the surrounding areas, is entirely free of ice. Our people established the reasons for this phenomenon and some of the peculiarities of its microclimate. In October, a two-man meteorological station—named Oasis—was set up in the area.

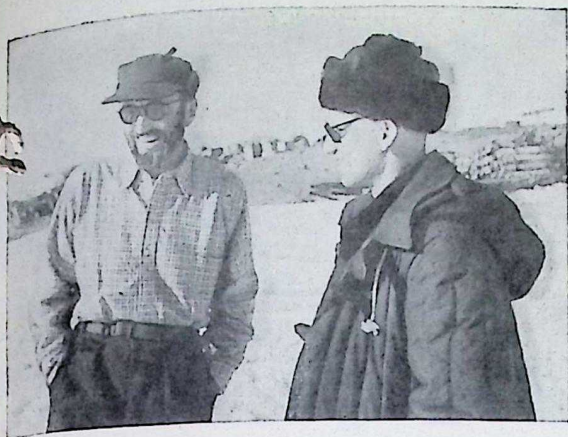
These, then, are the scientific stations established in the Antarctic during our stay.

It is, naturally, impossible to describe here in any detail all the scientific observations conducted over the year by a large group of specialists. I will therefore confine myself to mentioning only the most important.

Much attention was given to aerometeorological observations conducted under the leadership of G. M. Tauber, M. Sc. (Geography). Their principal aim was to study the atmospheric processes in the Antarctic and to determine the part they play in the general circulation of the Earth's atmosphere, as well as to collect information about the climate of the continent. These studies were conducted in Mirny, at Pionerskaya, at Bunger Oasis, by mobile stations and the continental sled-train expedition, by geographers and geologists and by aircraft.

The Ob's first day in Dépôt Bay





A group of Australian Antarctic explorers visited the Soviet Antarctic observatory in their ship *Kista Dan* in January, 1956. On the left is the head of the Australian expedition, Phillip Law

They were particularly extensive in Mirny, where meteorological and actinometric observations were repeated every three hours, in addition to automatic around-the-clock registration of all meteorological elements. In a year, the observatory released 604 radiosondes and large numbers of pilot balloons for a total of 1,100 wind measurements, including some at great heights. In November and December 1956, helicopters joined in the vertical sounding of the atmosphere to a height of 3,200 metres. A synoptic map of the Antarctic, on which the state of the atmosphere was analyzed and weather forecasts made for the expedition planes, was compiled daily at the observatory.

Research in seismology, terrestrial magnetism and the physics of the ionosphere was conducted by a group headed by P. K. Senko, M. Sc. (Geography).

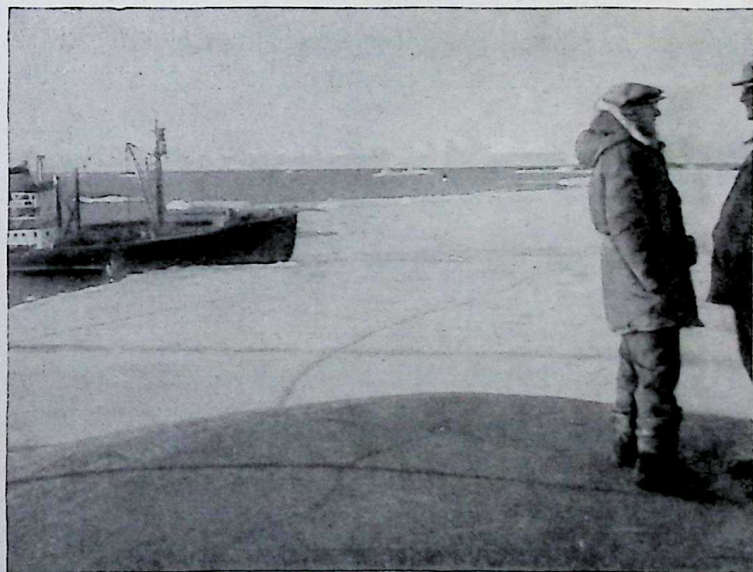
Mirny's seismic station was set up on a solid rock in which a pit, two metres deep, was hewn out for the instruments. From June 23, 1956, to February 1, 1957, the station registered 196 earthquakes in various parts of the globe—some of them of a destructive force. The epicentre of the nearest earthquake lay 2,300 kilometres to the north of Mirny.

Magnetic observations were made with the help of magnetographs, recording magnetic variations around-the-clock. Moreover, we periodically calculated the absolute values of declination, inclination and of the horizontal and vertical intensity.

Mirny's ionospheric station conducted vertical sounding of the atmosphere within the frequency range of one to twelve megacycles. High-frequency characteristics were registered automatically, every half hour, with the help of a movie-camera. On eight days each month, these observations were repeated every 15 minutes, and on two days registered continuously.

Almost 2,000 kilometres of coast line, from the Amery Ice-Shelf in the West to the Grieson Archipelago in the East, was subjected to a thorough physico-geographical survey. This work was directed by E. S. Korotkevich, M. Sc. (Geography). As a rule, it was accompanied by planned aerial photography, geological, aeromagnetic, gravimetric, glaciological and other observations.

Gordon D. Cartwright (left), the American meteorologist wintering with the Soviet explorers in Mirny, has a chat with Professor P. A. Shumsky, D. Sc. (Geography), head of the glaciological group of the Soviet Antarctic expedition



Glaciological studies were conducted on a vast scale and produced interesting results. It has been established with the help of seismic sounding that the foundation of Shackleton Ice-Shelf lies below sea level and that only a few sections of it rest on rocky projections of the continent. Drygalski Island has been found to consist entirely of ice resting on a shallow bank some 100 metres below sea level. Similar soundings, conducted near Mirny along a line perpendicular to the shore, showed that the thickness of the ice sheet gradually increases from 200-300 metres at the shore to 1,300-1,500 metres at the 100 kilometres mark and that all along this line the ice bed lies below sea level.

The geological studies conducted in the littoral zone between Badd Coast in the East and Ingrid Cristensen Coast in the West provided data for the drawing up of hypotheses concerning recent vertical movements of the land masses of the Antarctic continent and substantial fluctuations in the boundaries of the Antarctic ice cap in the Quarternary period.

It is still early to sum up the results of our observations. It will take a considerable time to analyze the data we have amassed, but certain preliminary conclusions already can be drawn.

We have, for instance, obtained new data on the peculiarity of synoptic processes in the south of the Indian Ocean and established the existence of a central climatic cyclone in the Davis Sea.

The materials collected by the expedition bear out the theory of the round-the-year anti-cyclonic circulation over the Antarctic.

Measurements of the thickness of the continental ice have led us to modify our views on the size of the continent or, at any rate, its eastern part. It is now certain that the true shore line varies considerably from the coastal line which appears on the maps and indicates merely the edge of the continental ice cap.

The year-round observations conducted at Pionerskaya have for the first time given us a

picture of the climate on the inland plateau, which appears to be the most rigorous on Earth. At 70°S. the mean temperature of the warmest month, December, is -21.5°C .

On February 15, 1957, the first Soviet Antarctic explorers left the continent, turning the Mirny Observatory, Pionerskaya and Oasis over to their successors. On April 5, they returned home.

The new staff of the continental expedition is led by the well-known Soviet Arctic explorer, A. F. Tryoshnikov.

The task of the expedition is now to set up new scientific posts on the inland plateau.

Scientific observations in these areas of the Antarctic are now being conducted, in addition to Mirny, by three stations—Pionerskaya, Oasis, and Vostok-1. On May 9, i.e., at the very beginning of the Antarctic winter, the Vostok-1 station recorded a temperature of -70.1°C . with a four-metres-per-second wind. Considering that Antarctica's coldest month is August, it is easy to imagine the difficulties confronting our colleagues in the heart of the unexplored continent.

The Soviet Antarctic expedition has established close scientific contacts with all Antarctic and sub-Antarctic stations—including the island ones—with the exception of those on Graham Land and the islands in the Atlantic sector of the Antarctic. The Mirny observatory has established radio communications with the French stations at Geology Point and Kerguelen Island, the Australian Mawson Station on McRobertson Land and another at Macquarie Island, the Little America and McMurdo stations, set up by the United States, and the British post in Halley Bay, Weddell Sea, and exchanged scientific data and consultations with them.

These scientific ties which, in the course of our joint research, have developed into ties of friendship, are an earnest of the successful accomplishment of the great task before the International Geophysical Year.

The Institute of Atmospheric Physics Extends Observations

By *A. M. Obukhov*,

Corresponding Member of the Academy of Sciences
of the U.S.S.R.,

Director of the Institute of Atmospheric Physics

The Institute of Atmospheric Physics of the Academy of Sciences of the U.S.S.R. was making energetic preparations for the International Geophysical Year. The greatest amount of work was that involved in preparing for the study of the upper layers of the atmosphere. We are particularly interested in the elementary processes which occur there under the impact of solar radiation and as a result of the interaction between molecules, atoms and ions. We therefore conduct spectral observations of auroral displays and the airglow. An examination of these light phenomena will enable us to draw conclusions regarding the physical properties of the upper regions of the atmosphere.

To carry out these investigations, the institute has set up three scientific stations in different latitudes but approximately the same longitude: one near Murmansk, in the zone of frequent auroral displays, another in Roshchino, Leningrad Region, outside that zone; and the third in Zvenigorod District, Moscow Region, the southernmost of the three. All three stations are equipped with up-to-date spectral apparatuses and spectro-electrophotometres for registering hourly the intensity of auroral displays and the airglow. Auroral displays will also be studied with the help of radiolocation equipment. Besides, the so-called wide-angle cameras will be used to study geographical distribution of Auroral displays making it possible to obtain at brief intervals synchronous photographs of the entire sky.

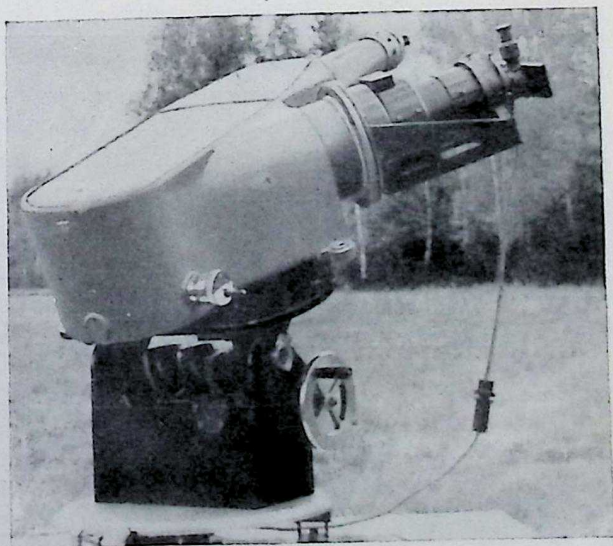
In addition to conducting observations at its own stations, the institute co-ordinates

similar studies by other institutions in the Soviet Union. It also renders methodological assistance to the Crimean and Abastumani astrophysical observatories, to a number of Arctic stations and observatories, and to the Institute of Physics and Geophysics of the Academy of Sciences of the Turkmen Republic.

During the I.G.Y., the institute will also study turbulence in the lower strata of the troposphere, i.e., the interchange of heat between the atmosphere and the soil. For this purpose a special post is being set up in the steppelands of the lower reaches of the Don.

By the end of the I.G.Y. we hope to have obtained extensive data which would add considerably to our knowledge of the complex physical processes taking place in the different strata of the earth's atmosphere.

The SP-50 spectrograph for observation of airglow in the infra-red spectrum range



Oceanographical Research

By Professor *V. Kort*,

D. Sc. (Geography), Director of the Institute of Oceanology

In addition to extensive geophysical studies, the programme of the International Geophysical Year includes oceanographical observations. They are already being conducted according to a co-ordinated plan and unified programme and will help solve a number of oceanographical problems of practical and theoretical importance. The data collected will make it

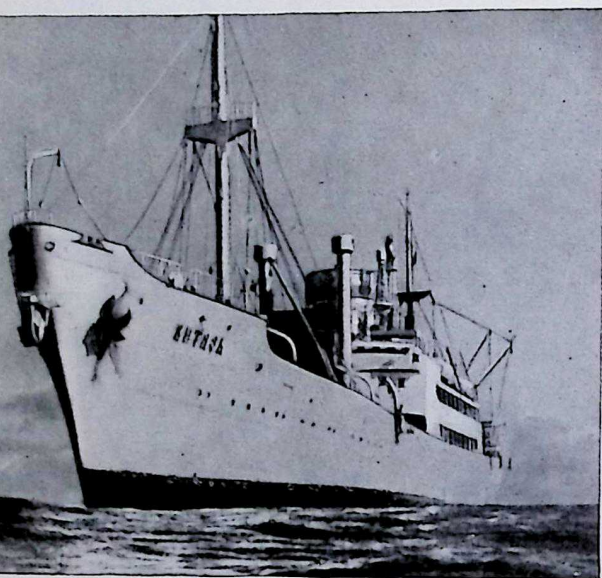
possible to probe more deeply into the interchange of heat and momentum between the atmosphere and the ocean, which is of great importance for improving our short-term and long-term weather forecasting. Our knowledge of the interchange of heat and water between separate parts of the world's oceans and of the impact of oceanic circulation on the hydrological regime of the marginal and landlocked seas will also be supplemented. All this is of the utmost importance for the long-term and seasonal assessment of the hydrological conditions in oceans and seas and for improving the methods of marine and hydrological forecasts, above all as regards ice conditions. Finally, large-scale oceanographical observations will make it possible to improve navigation and hydrometeorological aids such as atlases of currents, wave elements, water temperatures, etc., and to compile new ones.

Over 60 oceanographical ships from various countries will be out on the oceans and seas during the I.G.Y., twelve of them from the Soviet Union. The ships will be fitted out with the latest equipment and machinery. Currents will be studied by electromagnetic instruments, the temperature of water by thermobathographs, the geological structure of the ocean bed by special seismoacoustic equipment and deep-water echo sounders. These instruments make it possible to conduct observations while the ship is in motion, thus ensuring the mapping of large areas in a short time.

The Soviet ships *Vityaz*, *Ob*, *Equator*, *Sevastopol* and others conduct observations in the Norwegian, Greenland, and Bering seas, the North Atlantic, the Baltic, the West Pacific, the Arctic Ocean and the Antarctic.

These studies will be carried out by scientists from a number of institutions, including the Institute of Oceanology and the Marine Hydrophysical Institute of the Academy of Sciences of the U.S.S.R., the Arctic Research Institute of the Central Northern Sea Route Administration, the State Oceanographical Institute, etc.

The distinguishing feature of oceanographical research planned for the I.G.Y. is that for the first time in history it will be conducted simultaneously over the whole of the world's oceans.



The expedition ship *Vityaz*

possible to probe more deeply into the interchange of heat and momentum between the atmosphere and the ocean, which is of great importance for improving our short-term and long-term weather forecasting. Our knowledge of the interchange of heat and water between separate parts of the world's oceans and of the impact of oceanic circulation on the hydrological regime of the marginal and landlocked seas will also be supplemented. All this is of the utmost importance for the long-term and seasonal assessment of the hydrological con-

THE QUEST AND THE DISCOVERY

By N. Velekhova

If we review the theatrical season and weigh our successes and failures, and can clearly detect in the work of many companies the signs of a new day in the theatre, then undoubtedly we can say that it has been an outstanding season.

Let me note at the outset that we can say this of the last Moscow season. It has shown how wide is the range of creative interests, tastes and leanings of our theatres.

Of course it is not simply a question of the diversity of plays, though that is one important yardstick. It is good that there is such keen public interest in the Maly Theatre's production of *The Power of Darkness* by Leo Tolstoy, and a modern play like *The Factory Girl* by the young contemporary dramatist Volodin at the Central Theatre of the Soviet Army. It is good, too, that audiences have been thronging the Central Children's Theatre to see Pushkin's tragedy *Boris Godunov*, and the Art Theatre to see Rakhmanov's play dealing with the events of the October Revolution, *Restless Old Age*. We should welcome the fact, too, that works of such a brilliant playwright as Eduardo de Filippo have been staged in Moscow: *Filumena Marturano* at the Vakhtangov Theatre, *My Family* at the Soviet Army Theatre and *Phantoms* at the Theatre of Drama and Comedy. Then again we should note the success of a comedy of lesser magnitude like *The Sixth Floor* by the French dramatist Alfred Gehri, or of the modern farce *Nothing But Trouble* by two Soviet authors, Bakhtinov and Kostyukovsky. Such variety is interesting for the public and necessary for actors. The tragedian's laurels and comedian's palm have always thrived well together.

Interest is probably greatest in plays dealing with contemporary themes. Spectators are as eager to attend the Mayakovsky Theatre's production of Shtein's profound drama *Hotel Astoria* as they are to see Alexei Faiko's melo-

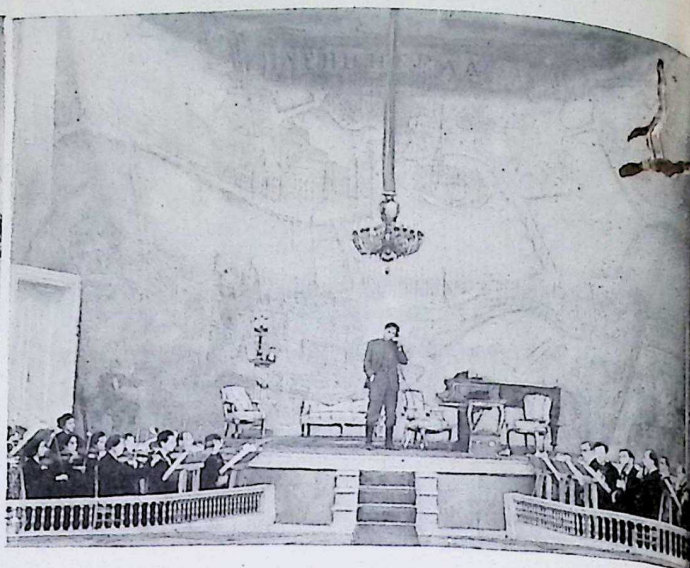
drama *Don't Create Idols* at the Yermolova Theatre. The premiere of Nikolai Pogodin's contemporary play *The Petrarch Sonnet*, also at the Mayakovsky, found crowds thronging around the entrance in the hope of a ticket; all the tickets had been sold out.

Nor is this the whole story. We could also mention some new works as different in character as Vishnevsky's revolutionary play *The First Cavalry Army* at the Lenin Komsomol Theatre, Schiller's historical tragedy *Mary Stuart* at the Art Theatre, *The Merry Wives of Windsor* at the Mossoviet, the stage version of *Crime and Punishment* at the Yermolova, *Stepanchikovo Village and Its Inhabitants* at the Maly, *The Gambler* at the Pushkin Theatre, the lyrical comedy *The Unnamed Star* by the Rumanian dramatist Mihail Sebastian at the Art Theatre, and *All My Sons*, a psychological drama by the American playwright Arthur Miller at the Moscow Drama Theatre. Many other titles could be given, but, as I say, that is not the important thing. Titles tell us only about the surface of theatrical life. It is only when we plumb the deeper processes that we truly define the significance of the current season.

It is a long time since we have seen so many plays unlike one another. It is also a long time since there has been such a unanimous creative search for vivid theatrical forms inspired by lofty ideas.

The best plays, in the opinion of spectators and critics, featured a brilliance of direction, a creative approach which completely triumphed over the barren method of producing the play according to the book. And this is the salient feature of the Moscow theatrical season in 1956-1957.

The first producer who comes to mind is Nikolai Okhlopkov. His determination in defending his position and insisting on the producer's right to intervene in the dramatist's world can hardly be overemphasized. In

A scene from *The Factory-Girl*A scene from *Hotel Astoria*

this respect his production of *Hotel Astoria* is particularly interesting. It followed his romantic production of *Hamlet*, and is equally romantic, but on a modern theme.

Shtein's play deals with the heroism of Leningrad's defenders during the 1941 blockade. The playwright brings the plot to a tense and dramatic climax. An Air Force Major, Konovalov, the central character, is a sincere and devoted patriot who has but one thought—to defend his city; bureaucracy and indifference bring him into disrepute. Justice triumphs in the end, but there is great dramatic tension throughout.

Okhlopkov treats the play in an original manner and devises a special form in order to bring out this dramatism the most fully. He calls it a "concert play," and places an orchestra on the stage, not merely to accompany or illustrate the action of the play, but to explain in the language of music the deep and involved dramatic story of the characters. Probably few discerned the hidden musical form of Shtein's play, so brilliantly felt by Okhlopkov. Is the use of music not alien to a play on such an intimate level as Shtein's? No, for the play's restricted scope is only apparent. Its idea and conflict have a wider symphonic quality. Shtein discloses the strength of Soviet patriotism; his concept is that a Soviet individual's devotion to his country cannot be shaken by the severest trials. The dramatist emphasizes the strong stuff that

Soviet man is made of, without at the same time concealing his sensitivity to suffering and pain. These contrasting ideas attain a symphonic unity. Okhlopkov sensed this, and tries to convey the subtle shades of the drama in music—one of the most powerful media for the expression of emotional conflicts. Dramatic and musical images are synchronized.

Of course such an approach leaves little room for everyday detail in the portrayal of the actor's surroundings.

Okhlopkov puts his actors on a theatrical platform linking the stage with the audience. He lets the spectator enter into the closest contact with the actors' feelings and will. The unwallled room where the action of the play takes place is surrounded by a panneau depicting Leningrad. The impression in the auditorium is that of a bird's-eye view of the city, in which one room and its occupants appear in natural size. With the help of the producer and actors, the inner world of people, their feelings and thoughts, reveal themselves to you in their true proportions. You do not read the idea in so many words, but attain it in a moment of great uplift and emotion. For that is the way it is acted by Hanov, Karpova, Tolmazov, Kozyreva, Teryokhina, Borussevich, Barkov and the other members of the cast—with deep and inspired feeling.

Pogodin's *The Petrarch Sonnet* gives us further justification for speaking of a clear-cut creative line in the principles of production at



People's Artist of the R.S.F.S.R. Tsetsilia Mansurova as Filumena and People's Artist of the U.S.S.R. Ruben Simonov as Domenico Soriano in *Filumena Marturano*



R. V. Maksimova as the Unknown and Y. L. Leonidov as Grieg in *The Nameless Star*

the Mayakovsky Theatre. This production reveals a desire on the part of the producer, Yelena Zotova, to disclose the creative kernel of the play, its "soul." She seeks to express the author's idea in a living emotional form. Pogodin's play deals with love, the great, idealistic, poetical, exalted love that enters the life of the chief character Sukhodolov. Sukhodolov does not want his dream to become a reality, and cherishes the poetry of his feeling. But people with a distorted idea of Soviet morality begin to weave a base web of slander around him. He is accused of engaging in an imaginary intrigue; people do not believe in the purity of his feeling. His life takes on a strange duality, poetry and reality finding themselves at one moment in irreconcilable contradiction with one another. That this conflict does not break his spirit is a sign of Sukhodolov's strength. And when he says good-bye for ever to the woman he loves, he takes away with him the flame that ennobled his soul.

The producer has hit on an expressive dramatic and complex image in the production and the artist Erdman is in accord with it. The sets are simple but expressive: a burning sunset reflected in the mighty waves of a river framed in an ancient portico. This is, as it were, a picture of Sukhodolov's own personal world. In the scenes when Su-

khodolov gives himself up to his thoughts and arguments with himself, we hear the distant, or rather deeply concealed strains of a harp; they make us think of some unuttered, unsung poem. It is the poem of Sukhodolov's love, as exalted as those of the great Renaissance poet, Petrarch. The other aspect of the hero's life—the arguments and criticism—is unfolded almost on the proscenium—among scanty details we are given of his life. This stresses the idea that it is a problem play, concerned with important ethical questions.

The acting is simple and restrained; the actors keep to essentials. They give us not a drama of everyday life but a play dealing with big problems in the spiritual life of Soviet man, problems that interest everybody. The performances of Samoilov as Sukhodolov, and V. Orlova as Maya were beautifully harmonized and lifted the drama to great emotional heights. But the meaning of their relationship would not be nearly so clear without the lyrical performance of Sverdlin—although his role is not that of a lover or one who suffers, but a level-headed intelligent leader.

The same theatrical conventionalities are common to both *Hotel Astoria* and *The Petrarch Sonnet*, the producer and artist drawing upon them to help bring the action closer to the onlooker, stimulate his mind and



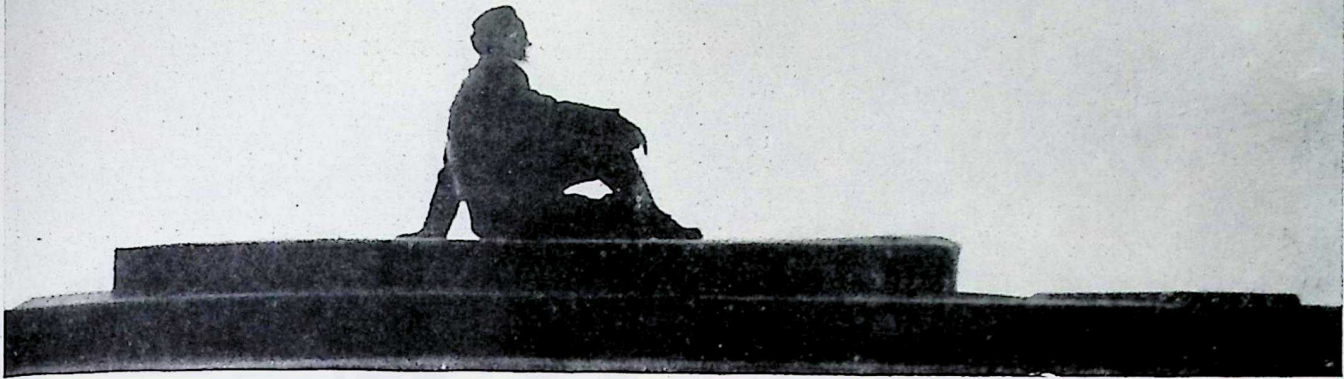
People's Artist of the U.S.S.R. Igor Ilyinsky
as Akim in *The Power of Darkness*



A.N. Dzyga as Alyona Ivanovna and Merited Artist
of the Russian Federation V.S. Yakut as Raskolnikov
in *Crime and Punishment*

People's Artist of the Russian Federation A. I. Stepanova as Queen Elizabeth, Merited Artist of the Russian Federation G. G. Kinsky as Lord Burleigh and People's Artist of the Russian Federation P. V. Masalsky as the Earl of Leicester in *Mary Stuart*





A scene from *The Petrarch Sonnet*



Y. E. Koltsov as Professor Polezhayev and People's Artist of the U.S.S.R. O. N. Androvskaya as his wife in *Restless Old Age*



All My Sons. L. P. Bogdanova as Annie and S. G. Sokolovsky as Chris →

imagination by evoking poignant associations.

The result is that both productions move their audiences deeply. There is usually a great deal of discussion around the work of the Mayakovsky Theatre. It has its champions and its opponents. Its creative methods and the purport of its plays arouse heated arguments. But that is as it should be. There is no room for indifference in art.

Boris Ravenskikh is a producer with different creative principles and a different creative manner. There is one thing, however, that he shares with Okhlopkov and Zolova. That is the big part he takes as producer in the build-up of the play. Ravenskikh's production of *The Power of Darkness* at the Maly Theatre is extremely interesting, not only because of the humanistic idea underlying it, but also because of its original form, which reflects his own artistic individuality.

This is probably the first time in the Russian theatre that Tolstoy's drama of the dark instincts stirred by the power of money (which in this case result in two terrible crimes committed by the two unfortunates—Anissya and her lover Nikita—the poisoning of the husband and killing the child) acquires such broad connotations. More often it has been treated as if it concerned a singular occurrence in a certain peasant family. But here you see passions of almost Shakespearian violence, contrasts of almost Rembrandtian richness. The story of what took place in a village in the Tula gubernia has been treated by the producer, in keeping with the author's intention, as a great tragedy of human passions, expressing the eternal conflict of light and darkness. This production of Ravenskikh's raises *The Power of Darkness* to the high ethical plane on which its author dwelt. He achieves this largely with the help of two extremely effective characters: Nikita (brilliantly acted by Vitaly Doronin) and Akim (subtly drawn by Igor Ilyinsky). Father and son represent two poles. One lies wholly outside the pale of morality. The other has attained the purest ethical heights. Mention should also be made of the plasticity and almost pictorial vividness with which the producer moulds these images. That explains why the audience carries away such vivid impressions of the tragedy. They do not soon forget the figure of Pyotr in his last hours, his ailing body slumped against the gate ... or Nikita danc-

ing on the trunk in a red shirt ... or Anissya (acted by Chuvayeva) rushing around the courtyard and then stopping as if rooted to the ground in the middle of it when she realizes that Nikita has taken the money and is now the master ... or that terrible "family" group, Nikita at the table with his wife on one side and his mistress on the other ... or the tragic figure of the unforgettable Akim, lying on the Russian stove in an agony of shame, grief and anguish ... or the old woman Matryona (acted by Y. Shatrova) as she talks to her murderer son, urging him to go and "have a good time" at his mistress' wedding, and then prancing around him in a dance with a kerchief in her upraised hand, when she sees the guests coming.

Another factor that comes to mind in discussing Ravenskikh's work is his use of music to reproduce in sound the emotional storm in which the characters of the play are caught. You do not know where the music comes from or why, but the play does not seem possible without these almost crazy melodies based on folk songs ordinarily heard in a calmer vein. They parallel the crazed feelings and thoughts of the characters.

When a theatrical production is based on an original artistic conception and this then achieves a vivid and finished form, we can read in it the producer's individual style.

Mary Stuart at the Art Theatre, produced by Viktor Stanitsyn, is also interesting as an attempt to achieve an inner and external expressiveness, and the monumentality of form suggested by Schiller's great tragedy. But one can hardly describe the production as being completely successful. This time the Art Theatre does not portray the inner spiritual forces deeply enough because the ideological conflict of the play is not sufficiently developed. Tarasova's Mary and Stepanova's Elizabeth fall short of the monumental external form in which the gifted Erdman has presented the settings or the tragic strength of the music of Molchanov, especially in the magnificent finale.

The virtue of the production is that it reflects a desire to broaden the theatre's repertoire, an attempt to achieve romantic images. But this desire is realized in only one scene—a very effective one to be sure—that of Mary's final departure for the place of execution.

* * *

Our young producers have delighted us with a number of gifted works. Take *Filumena Marturano* at the Vakhtangov Theatre. This production is the work of Yevgeny Simonov. It is fresh, light, artistic. In it we see Mansurova (Filumena) in one of her best roles for many years. The talented Ruben Simonov makes a fine Domenico Soriano. Sinelnikova and Shikhmatov are interesting as Rozalia and Alfredo. Their acting is an example of that wonderful identification of the actor with his role for which the Vakhtangov Theatre stands; as of old the actors' inspiration and passion electrify the audience.

That is not the only sense in which it is a Vakhtangov production; it is imbued with real, living and great feeling, contemporary emotional ring and it is universal. That is what Vakhtangov always demanded of his disciples. It is important that Eduardo de Filippo, the author, is very pleased with the production and in a telegram has thanked the theatre "for emphasizing the human values."

Audiences have not been cheated out of the sense of participation by the young producer Alexander Shatrin. His *My Family* at the Central Theatre of the Soviet Army is only his second production. It is interesting how differently these two plays by Eduardo de Filippo

have been treated. They seem to mirror two different sides of the varied gifts of the Italian playwright, which is simultaneously both theatrically striking and psychologically penetrating. Shatrin tries to portray this second aspect of Eduardo de Filippo's gift. He avoids everyday details and looks for the author's basic ideas on the family and child. This soft, humane play is treated with a poetry and subtlety that charm the audience. There is a lot of good acting, but none better than that of Lyubov Dobrzanskaya, whose Elene Stigliano, the subtlest performance she has yet given, is in such close harmony with the producer's conception.

These interesting plays do not by any means exhaust the 1957 season. But they do sum up the underlying trend—the re-emergence of the producer's theatre, in other words, of the theatre of a unified creative will, of clear and definite artistic aims and profound philosophical ideas. This does not detract from the role of the actor; in the plays mentioned leadership goes to the actor and the emphasis is on character portrayal. But without the producer's unifying role we cannot have a well-integrated production, a profound and vivid interpretation of the idea of the play; without this we cannot have new beginnings in the art of delineating the spiritual life of men on the stage.

Lenin Prize Winners

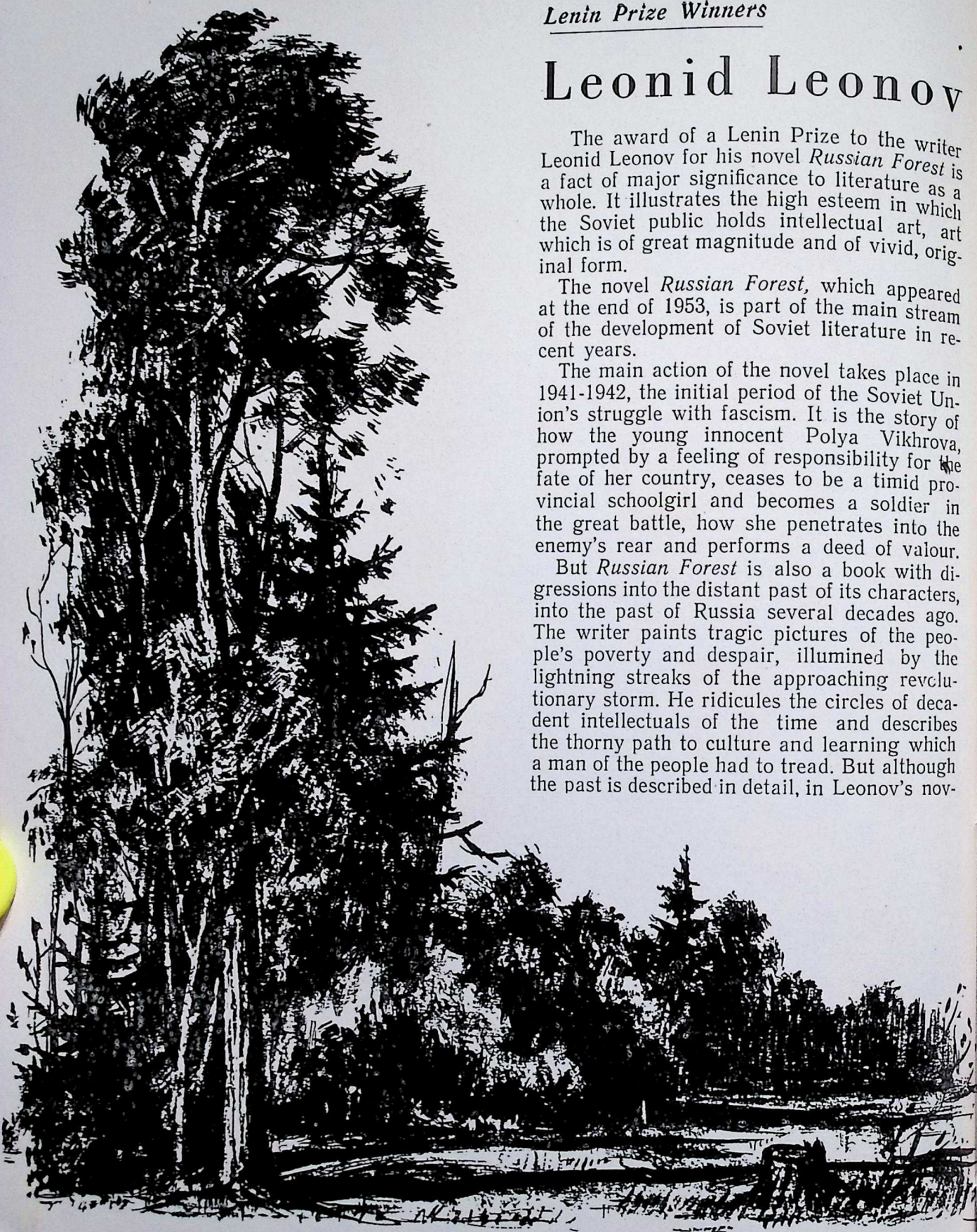
Leonid Leonov

The award of a Lenin Prize to the writer Leonid Leonov for his novel *Russian Forest* is a fact of major significance to literature as a whole. It illustrates the high esteem in which the Soviet public holds intellectual art, art which is of great magnitude and of vivid, original form.

The novel *Russian Forest*, which appeared at the end of 1953, is part of the main stream of the development of Soviet literature in recent years.

The main action of the novel takes place in 1941-1942, the initial period of the Soviet Union's struggle with fascism. It is the story of how the young innocent Polya Vikhrova, prompted by a feeling of responsibility for the fate of her country, ceases to be a timid provincial schoolgirl and becomes a soldier in the great battle, how she penetrates into the enemy's rear and performs a deed of valour.

But *Russian Forest* is also a book with digressions into the distant past of its characters, into the past of Russia several decades ago. The writer paints tragic pictures of the people's poverty and despair, illumined by the lightning streaks of the approaching revolutionary storm. He ridicules the circles of decadent intellectuals of the time and describes the thorny path to culture and learning which a man of the people had to tread. But although the past is described in detail, in Leonov's nov-



el, with little pictures of customs and complete portrayals of secondary characters, it intrudes only to provide a historical background to the present, to show the traditions behind its greatness and, sometimes, the origins of its contradictions. Into the dim past may be traced the conflict between the two main characters of *Russian Forest*: the modest and hard-working scientist and patriot Vikhrov (Polya's father) and Gratsiansky, a man with a remarkable flair for "seeming, but not being." This aspect of the plot is skilfully interwoven with the story of the gallant deeds of the younger generation.

The conflict between an honest, devoted, and poetic attitude to work and careerism, scheming, and a take-but-not-give attitude to life is one of the principal themes of Soviet literature in the fifties, and the satirical figure of Gratsiansky, however outwardly old-fashioned, is highly topical. The exposure of Gratsiansky with the talented use of Dostoyevsky's and Gorky's methods of psychological analysis, was interpreted by the modern reader as a victory of life itself over the dark forces of present-day reality. That was the significance which this character acquired in the general elevated plane of Leonov's philosophical novel.

I speak of *Russian Forest* as a philosophical novel not because the author professes or advocates any definite abstract doctrine. As a rule, such a utilitarian approach to artistic work detracts from its merits. I would not venture to formulate precisely the ideas on which *Russian Forest* is based. But it may be called a philosophical novel because there is in it such organic unity of the big and the small, the lofty and the low, contemporaneity and history which is achieved only by a bold flight of generalizing thought. Leonov is an artist to the core; his thoughts are not abstract propositions, they are emotions, presentiments, beliefs. His novel is about the greatness of his country, about its dramatic, difficult march into the future, about the distinctive features of the Russian national character, and about the moral make-up of the man of the future, for whose sake Russia suffers and performs deeds of valour. This too is the idea behind his principal symbolic character, the Russian forest. It is not just a clash of antagonistic characters, not a study of a piece of life, not a prejudiced description of several situations, but the development of this idea,



this all-embracing character that keynotes the development of the plot of *Russian Forest*, its complex and yet so accurately conceived composition, the features of its style. In its mighty flow of meditation, confessions, disputes, and thought-illuminated pictures of the life of the people and scenes of nature, the Vikhrov-Gratsiansky conflict is seen in its proper perspective as a conflict emerging from the hoary past. This is a fight to the death, but its outcome is predetermined by the nobleness of the people and their heroism.

What is typical of Leonov is a remarkable combination of loftiness of thought and its practical trend. Leonov himself is like that: working hard every day of the week, scrupulously polishing every phrase, searching painstakingly for the word. . . . And yet this writer, who is an expert in style and a thinker, has the characteristic big hands of a working man and the scarred and pricked fingers of a gardener passionately, self-denyingly devoted to the earth's garments of green. The book bears the imprint of a versatile, gifted personality. Reflections about true and false patriotism

and a subtle psychological analysis of the nobleness and baseness of human nature are combined in *Russian Forest* with a sharp presentation of vital practical economic problems, specifically problems of the use of forests, which Leonov has studied with the thoroughness of a real scientist and which he treats with the ardour and inspiration of a true poet.

Hence, whatever facet of the book we examine, we see that it belongs entirely to the present. Notwithstanding this, *Russian Forest* has ever so much in common—subjects, ideas, human characters—with books which Leonid Leonov wrote twenty, thirty and more years ago. No wonder as far back as the twenties Gorky spoke of the writer Leonov as having “a song of his own.” But now, in *Russian Forest*, all this is illuminated by a new and stronger light; it has acquired deeper meaning. From this summit it becomes apparent that no matter how contemporaneous, topical and specific a problem Leonov deals with in this or that book, his inspiration has always stemmed from the national greatness and national traditions of the tremendous transformations in Russia arising from the Revolution. The people’s past and their future is the invariable yardstick, the criterion which the writer applies to events, to phenomena, and to the deeds of his characters. This accounts for the breadth of his books. In this approach there is neither prejudice nor affectation—such is Leonov’s inherent outlook on life, which imparts to his books a high public and patriotic spirit.

In 1924, after his first vivid attempts to achieve a style of his own and his first talented, but imitative stories, Leonov wrote his novel *Barsuki*, which brought him fame and the approval of Gorky, the teacher and adviser of the young writers of that period. *Barsuki* was about one of the main problems in the social life and literature of the young Soviet republic, the problem of associating the peasantry with the Socialist Revolution. The story of the crisis and collapse of a kulak rising is preceded by a colourful description of Zaryadye, an old commercial district of Moscow. In vivid, fanciful, and somewhat stylized language the young novelist described the life of the small tradesmen. In this motley picture there was something of the quaint pattern of the domes of St. Basil’s Cathedral, at the foot of which the old Zaryadye district began. But

with all his generosity in description, Leonov is by no means a portrayer of morals and manners. From every scene of life he draws what Dostoyevsky called its “supreme meaning.” This meaning was present too in his pictures of the life of Zaryadye. Their contribution to the novel is to reveal the deep roots of the property-owning instincts and conservatism of the old world. It was these instincts and this conservatism that several years later brought about the dramatic clash and bloodshed in the distant rural community where the characters of the novel met after the Revolution.

Gorky wrote to Leonov about *Barsuki*: “It’s a very good book which is deeply thrilling. Not on any one of its 300 pages did I notice or detect any of that pitiful, pretty . . . ‘invention,’ with which it has long been our custom to write about the village, about the peasants. At the same time you succeeded in infusing into your dreadful and sad narrative that real artist’s invention which permits the reader to get to the very bottom of the phenomena you depict. This is a book that will last.”

Gorky’s words proved prophetic: there have been reprints of *Barsuki* for three decades now. But most important of all is the fact that this novel, which dealt with sweeping social problems and acute contradictions in contemporary life, determined the main trend of Leonov’s work.

Even Leonov’s novel *The Thief* (1927), whose adventurous plot and exotic background suggested that it would be relegated to second-rate literature, was singled out from the general run and became the subject of heated discussion because of the intense intellectual life of its characters and its keen awareness of the deep-seated processes of the day.

In 1929, the memorable year of the beginning of mass collectivization, when the building up of a socialist industry was at its height, Leonov wrote his novel *Sot*. This book was one of the first to represent a broad new trend in Soviet literature of the thirties. The authors of the first books about Soviet construction jobs coloured their works with tremendous enthusiasm and romantic spirit. At the same time they demanded of themselves a great deal of literary boldness: the theme, the subject-matter prompted them to seek new principles of composition, new characters, and a new style. In *Sot* we find generalized

descriptions of majestic social processes and magnificent pictures of the primordial elements being conquered by the heroism of the plain muzhiks of yesterday. Leonov's ability to draw the "supreme meaning" from everyday things, from the life around him, enabled him to create realistic symbols of vast scope. No, it was not simply the building of a paper mill amid the forests, in a peasant milieu—the whole of Russia seemed to have been stirred to its very depths and set in motion.

Uvadyev, the construction chief and protagonist of the novel, is portrayed by Leonov—somewhat under the influence of the manner in which a Communist was portrayed in the literature of the twenties—as a stern and lonely ascetic, who is fired by a dream about the future of some little girl he does not know, who, thanks to his efforts, will enter a life radiant and pure. The image of this girl—the symbol of the harmonious and noble man of the new era—runs through the whole of Leonov's subsequent work. It is she who naively and spontaneously suffers her first disappointment in life in Leonov's play *Ordinary Person*, it is the humiliation and misfortune which she suffered at the hands of the Nazi occupation forces that is avenged by the heroes of his play *Invasion*. Again, it is she who proudly and resolutely rejects easily-won happiness in still another of his plays, *Golden Chariot*. Finally, it is she who as the charming and strong Polya Vikhrova becomes one of the main characters in *Russian Forest*, in which she, shouldering the responsibility for the horrors being perpetrated on earth, performs a deed of heroism for the integrity and happiness of life.

In *Sot*, however, far more space is allotted to a controversy with the past, rather than to the future. A murky monastery on the bank of the river Sot, depicted almost naturalistically and obviously polemically in relation to the well-known monastery scenes in *The Brothers Karamazov* by Dostoyevsky, seems to symbolize the old Russia in all its wretchedness, bigotry, and conservatism, against which the new, socialist Russia has launched a determined attack.

But the past in Leonov's books assumes the form not only of kulak risings, subversive wrecking, and political betrayal. Leonov has always closely watched the conflict of ideas and emotions in the soul of the man of today in the course of the establishment of a new



Leonid Leonov in his hothouse

society and new ethical standards. Characteristic of the early Leonov is an interest in people with split personalities, whose contradictory attitude to the Revolution is a source of tragedy to them. From this stems a certain dependence of Leonov's highly original talent on Dostoyevsky, from whom he learned a great deal and with whom he, so to say, argued heatedly. From the thirties the attention of Leonov as a psychologist turns to people who seek and find their place in the new life. Such is the main character in the novel *Skutarevsky* (1932), a leading scientist and a striking, original personality. But at the same time Leonov is still interested in the dismal, stifled, oppressive suffering of the lonely man who has lost touch with his people and fallen behind in the march of life. These sombre figures are to be found in *Sot*, in the novel *Skutarevsky* just mentioned, and in the novel *The Road to the Ocean* (1936), as well as in Leonov's many plays during the thirties, not to mention his wartime work. Sometimes one even stops to think whether Leonov's pictures of life are not too gloomy. But does not the dark spectre of evil indeed loom over the world? And is it not the duty of all of us to know how to fight it? And most important of all: in the name of what is it that Leonov so persistently seeks the hidden motives of human heroism and human baseness? The main-spring of his psychological writing is always a lofty moral ideal, a most exacting approach to the individual.

Leonov once remarked about Chekhov: "He loved his country, but never flattered it, as is

done by the alien and the wicked to lull its alert watchfulness."

Leonov is certainly not a writer of the Chekhov school. But this nobleness of ideals and certainty about moral values is a common feature of Russian classical literature which he has inherited. The writer never flatters his characters or his readers; he recognizes their right to spiritual independence and a high human dignity. "Only a perfect person," says Leonov in *Russian Forest*, "can attain perfect happiness; for this each should also have a perfect biography, so that it would not be shameful to tell it aloud, in the presence of children, on a sunny midday in the most crowded town squares of the world."

The war heightened and sharpened historical thinking. This applied to everyone, to every writer. The people's deeds set the mind thinking about gallant deeds of former years, while memories thus awakened revived traditions, prompting us to see in the manly bearing of every soldier the "battle-steeled courage of the nation." For Leonov, who had always had a leaning for sweeping parallels, this general trend in literature did not require any basic readjustment, although it did mark a certain turning point. Even the glaring hang-overs of the past were eclipsed by the nation's dazzling valour and intense, anxious looking into the future. This keynotes Leonov's wartime writing. In his somewhat stylized narrative *The Capture of Velikoshumsk*, in which he draws upon the poetic idiom of folk epos, one discerns a quest for new forms to express the vast and sweeping flow of emotions, ideas, characters, and moods evoked in the writer's soul by the war. A somewhat deliberate complexity of form places an impress of cool, excessive rationalism on this work. A new form, the form of a realistic philosophical novel combining epic and journalistic elements, as well as features of a historical chronicle and psychological grotesque, is to be found in *Russian Forest*, which represents the clear outcome and synthesis of all of Leonov's preceding work.

In this brief appreciation I have failed to mention a very striking aspect of the writer's talent. The language of a literary work is never indifferent to the contents. But it can be more or less neutral. In Leonov's books it plays a most active part in the general ensemble of artistic resources. It is Leonov's language that is most frequently attacked by his opponents. And it was his language that Gorky particularly valued in Leonov's work. In the course of his writing, the style of Leonov's books, of course, did not remain immutable: the vocabulary changed, he overcame a youthful infatuation with verbal prettiness, and his characters changed in accordance with the subject, ideas, and the time. But the principles of Leonov's highly original, masterly command of words are very resilient. The extensive scope of his verbal images makes Leonov's prose somewhat resemble poetry in manner of speech. The images are intended to awaken associations in the reader's mind, to rouse his imagination. Leonov is a true poet in reviving long faded metaphors. He likes to associate, in a single image, the most far-removed concepts, thereby achieving a highly comic effect. This method of irony is one he makes extensive use of. Owing to this abundance of complex images, metaphors and aphorisms, Leonov's books are at times not easy reading. Indeed, the reader sometimes complains that this superfluity and ingenuity is tiring. Sometimes, especially in his journalistic writings, Leonov does seem to lose his sense of proportion and one gets the impression that he is once more testing his command of words and stretching the finely-woven fabric of his work to breaking point. But more often, far more often, one cannot but be amazed at the poetic finds which the writer produces by combining ordinary, familiar words and at the manner in which the sweep of his writing goes hand in hand with scrupulously polished phrases and concern for the place and sound of every word.

Y. Starikova

OUR QUESTIONNAIRE*

John L. Kinloch,
teacher, Lessington, Scotland

1. The value of scientific and cultural exchanges between nations seems to me to be so obvious as to need no defence, but I presume the important words in your question are "at the present time," when certain nations have been unwilling to participate officially in these friendly exchanges, and discourage them among unofficial bodies.

Today war and the threat of war present the most overwhelming menace to humanity. Some believe that war can only be prevented by military strength, that fear of reprisals will prevent aggression; others believe that security is best based on friendship, tolerance, and mutual understanding. The issue is clear—fear or friendship; H-Bomb or co-existence.

The lesson of history seems obvious enough; the armaments race has not in the past prevented war, but has led inevitably to it.

I believe VOKS is playing a very important part in world affairs, both by the exchanges it organizes and its publications, and I hope it will continue to do this fine work.

2. One cannot really know a nation till one visits it. I had always been interested in the great social experiment of the Soviet Revolution. I wondered if the terrible experience of war might have left its mark upon the people, and if perhaps I might find a nation as described by emigrés and enemies—suspicious, hostile and secretive.

From the moment of our first friendly reception by our VOKS hosts, I was confident that I was accepted without suspicion, and that I was given every opportunity freely to examine all the successes and shortcomings of a great social experiment.

Many other vital and political factors I learned as a cultural investigator, but more convincing to me in my several thousand miles of travel was the whole atmosphere of the people I visited—enthusiastic over the progress made, believing that, although many things were still out of their reach, the rising standards would rise still higher—a friendly people eager to make friends with other peoples. I found ample evidence of a sincere campaign within the Union itself to work for world peace.

I therefore know that however different the social systems of Britain and the U.S.S.R. may be, the two nations could peacefully co-exist in friendship with each other.

The urgent need is that more of us should get to know each other better, and this is the work which our cultural relations bodies are trying to do.

3. The only adequate method in my opinion for improving and extending cultural relations is for progressive nations to make training for cultural exchanges an integral part of national education and adult research, and to give all qualified persons who desire it the opportunity to participate in such exchanges at a cost within their incomes. This would include university and scientific research exchanges.

The method of financing this should be by directly earmarking for these cultural exchanges ten per cent of all monies saved by a progressive reduction in armaments. This would give much greater security against war than the present costly armaments expenditure.

My great ambition is to see in the near future a British *Peace Ship* sailing from London and calling at Edinburgh and then at the Baltic ports and Leningrad. If a similar ship sailed from Leningrad to London, many thousands could be carried during a single

* Conclusion. See No. 6

summer, bearing messages of peace and good will to nations of very varied social systems.

I dream of another ship sailing to the Mediterranean ports and Odessa, and of as many ambassadors of culture travelling the world as there are troops today.

John R. Hinch.

Leo Hamon,

Senator, Paris

1. I consider it most important and highly desirable that cultural relations or, as you have very aptly put it, cultural exchanges, should be developed between all countries in general and between the Soviet Union and France in particular.

There are the great traditions of our two civilizations, and there are the actual living realities. Cultural relations will help our two peoples to get to know each other better, to learn to respect each other, and each will find something that he may well borrow from the other. Our aim should be not to suppress the differences between us but to understand one another and to work together, having regard of these differences.

Thus, the development of cultural relations has a value that is independent of the present political complications. Unfortunately, our cultural relations are affected by political crises. It is, however, necessary to resist the temptation to curtail cultural exchanges because of the existing political differences.

To impede exchanges is to concede one's impotence actively to contribute to mutual enrichment, to admit one's fear of being too strongly influenced by the others; that is to admit one's own weakness, on the one hand, and to sacrifice future agreement to the present transient difficulties, on the other.

2. To determine the forms of cultural exchanges that are particularly useful and important, account should be taken of the difficulties standing in our way.

For decades, the relations between our two countries have been virtually suspended and this has not failed to have its consequences. We do not know enough about Soviet reality; Soviet films and books of the post-war period—if I may be permitted to say so—have not always given a true, realistic picture of life in the Soviet Union, and even they were little known in our country.

Within the past four years, however, we have made considerable progress towards mutual understanding, but this is not nearly enough.

The Moisseyev Company has had a great success in Paris. We know that the *Comédie Française* and the *T.N.P.* have had a great success in Moscow. It is my hope that these exchanges will continue and, in particular, that more Soviet lecturers and artists will come to France.

We know that exhibitions of French paintings have aroused keen interest in Russia. I, personally, would very much like to see the treasures from the Russian museums again shown in France. I mean in particular the magnificent collection of icons which bear witness to the deep antiquity of Russia's great culture. Have you not considered showing them in our country? It is also possible to develop the exchange of books. I admire the Russian's knowledge of classical French literature. Allow me, however, to express the desire that our modern writers should be better known in your country.

3. It is essential to be acquainted not only with isolated aspects but with the sum total of our countries' life. There are Russian bookshops in Paris. We would be happy to learn that there are French bookshops in Moscow, Leningrad or any other Soviet city.

We have begun to exchange groups of tourists. This exchange is as yet insufficient and ought to be further developed. But it is also necessary to encourage individual tourism so that Frenchmen mingling with Russians, and Russians mingling with Frenchmen, could see how other people, which should be regarded as a friendly people, live.

Finally, I would like our Universities and secondary schools to exchange lecturers, teachers and students.

I believe that both our countries stand to gain from friendship between them. In the past, personal friendships, marriage and reciprocal cultural influences had brought our countries closer together. True, those ties were confined to certain narrow groups. Our goal should be to extend to the whole of our two peoples what formerly had been reserved to the privileged.

W. Hamon

Constantinescu-Jasi,

Academician, Bucharest

1. I have for a long time been an advocate of international friendship. This friendship can develop magnificently through cultural exchanges. As a historian, I can say that international co-operation has always been a positive and progressive factor in history. That is why I find it inexplicable that certain Western countries should raise obstacles to cultural and scientific contacts with the Soviet Union. After all, the great cultural values they possess have been created over many centuries, not only by the national genius of their peoples but also through exchanges with other national cultures.

Soviet science and culture have long held a place of honour in the spiritual life of mankind. Drawing upon the traditions of Russian culture, they have made tremendous progress under Soviet Power. Today, none can forego the achievements of Soviet culture and science without prejudicing the spiritual life of one's own people.

2. One of the best means of cultural co-operation is cultural agreements now practised between different countries and particularly between People's Democracies. The forms of this co-operation are many and varied.

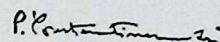
It is necessary, first of all, to ensure an exchange of literature in all branches of knowledge. Science today forms an indivisible whole. It cannot develop unless it is systematically enriched by new data from world scientific literature in general. International scientific congresses, from which no country, however modest its contribution to science, should be excluded, serve the same purpose.

It is necessary to organize international meetings of workers in various trades. Such meetings are of paramount importance for the development of science.

3. There exists today an international organization, UNESCO, which is founded on the principles of international co-operation. It includes among its members a large number of countries with different political systems, but there are others, notably China, a country of great cultural traditions, which are still beyond the pale.

It is indispensable that all countries without exception be represented on UNESCO,

and that the means of cultural exchange envisaged in its charter be extended considerably.

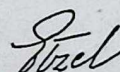


Hermann Etzel,

Former Deputy of
Bundestag and Bavarian Landtag,
Bamberg, Federal Republic of Germany

International tension and conflicts can be averted or counteracted by normalized diplomatic and consular relations founded on mutual good will by economic, scientific and technical co-operation and by close comprehensive cultural contacts. Objective knowledge of life in other countries is a prerequisite and basis for mutual respect, tolerance and breadth of outlook.

Since culture means the ennoblement of the individual and of entire nations through spiritual education, the development of all good propensities, and the creation of values which are the product of a loftier, a nobler way of thinking, cultural relations can embrace all spheres of art, science, world outlook, teaching and education. These relations can be effected through exchanges of literature, professors and students; through scholarships; through the institution of literary prizes; through an exchange of films; through foreign tours by music, theatrical and ballet companies, ensembles and soloists; through various exhibitions and reports; through various publications printing works by specialists from different countries; through friendly contacts between churches, religious communities and their institutions; through the establishment of a Russian-German Friendship Society in the Federal Republic; through the development of tourism, etc.



Alfredo Gravina

Writer, Montevideo

1. International cultural relations make for better understanding, the strengthening of friendly contacts, and have a beneficial influence upon the cultural development of the countries concerned. It is clear therefore that cultural exchanges are an exceedingly important factor in establishing and maintaining that atmosphere of peace for which the peo-

ples are striving so earnestly and to which they are devoting all their efforts.

It is impossible not to feel regret, indignation and alarm at the attempts of certain countries to interfere with scientific and cultural exchanges with the Soviet Union. The rulers of these countries show by this policy that they do not want peace. Consequently, they want war. There is no other alternative.

Uruguay's cultural relations with the Soviet Union are carried on in a spirit of equality and mutual respect. The people of my country are taking a passionate interest in the literature, music and cinema of the great socialist country and also in other branches of its culture. Intellectuals and people from other sections of the population, people of different political and philosophical convictions, more and more frequently mention their desire to visit the Soviet Union. But there are also elements opposed to personal contacts and cultural exchanges between our country and the Soviet Union.

2. It is my belief that all forms of cultural co-operation are extremely important, and that we should be unsparing of our efforts to extend them. What are the most important of these forms? Those which most directly enable the largest number of people to share in the achievements of another people in the sphere of cinema, ballet, music, folk dancing, and literature.

3. I believe that in addition to the forms of cultural relations such as are at present implemented through the Uruguayan-Soviet Cultural Institute, for instance, cultural co-operation should assume other forms, say, those of inter-governmental agreements similar to the mutually advantageous trade agreements now in general use.

On the other hand, it seems to me that the Soviet people's interest in the literature and art of other nations might be used by competent Soviet cultural bodies to arrange contests for the best poem, novel, short story or other form of literature, reflecting in the best possible way the life of our peoples and their striving for peace, with, say, a trip to the Soviet Union as the prize. Such contests would arouse great interest in Latin-American countries.

Y. Korolyov

Haakon Bjarnason,

Director of the Icelandic Forestry Service, *Reykjavik*

For mankind to advance peacefully and with a minimum of friction, it is necessary, among other things, to see to it that representatives of different peoples having the same interests, people who are colleagues in science and culture, could meet, discuss questions of mutual interest, and learn from each other.

Ever since my visit to the Soviet Union last year and my conversations with participants in other visits arranged by VOKS, I have believed that such visits are extremely important.

There is an old Icelandic saying that a child growing up within the four walls of his home is doomed to ignorance. Isolation is harmful both to the individual and to a society, large or small.

Though different nations live under different social systems, they cannot get along without scientific and cultural contacts. Such contacts go a long way towards mutual good will, understanding and peaceful co-existence. Personal contacts between colleagues in science can make a great contribution to mutual understanding.

I believe that the leading countries of the world—the United States and the Soviet Union—should try to agree on an exchange of cultural delegations, for it is on these two countries that the entire course of world development will in large measure depend for many years to come. Britain too is so big a factor that she must naturally participate in these exchanges. The better the Great Powers understand one another, the freer we, the smaller countries, will be able to breathe.

Moscow University has given a fine lead by accepting foreign students to study within its walls. An excellent example. But why not send gifted Russian students to study in other countries? They would, in all probability, prove excellent envoys of their country's culture. Let us fling all the doors wide open. This will do away with suspicion, and when this goes we shall have achieved better mutual understanding between different nations, something which we all devoutly desire.

Haakon Bjarnason

Y. Korolyov and B. Talberg. *Morning on Moscow River*





Kan Majima,
Physician, Tokyo

1. The exchange of scientific knowledge and literature among the nations would, I believe, lead to the emergence of an ideal world in which all human beings could really enjoy a happy life without conflicts or wars. In such a world there would undoubtedly be no inequality or disparity between countries.

The peoples of the so-called free nations, who are proud of their liberalism, have established a law (the Patent Law) linking inventions and technical improvements to the private interests of individual scientists, inventors or technicians. In their view, to keep inventions or technical advancements secret as long as possible is one of the rights of "freedom." Nevertheless, scientists and all engaged in scientific work hope that their discoveries in science will be made available to the public as soon as possible, if their efforts are duly valued and rewarded—this, they believe, is true freedom.

Like the individuals in the "free nations," each country also as a matter of course treats its secrets of science as its own, believing that this is the way to maintain and increase its power over others. Nothing could be worse. Casting off this secrecy, all countries should voluntarily disclose their scientific knowledge to the world, and exchange it. This is essentially a natural course for human civilization, I believe.

Cultural exchange is different from the exchange of scientific knowledge.

We see no frontier for music, art and literature. Nevertheless, some politicians and thinkers are feeling uneasy even about this. The culture of each nation is very valuable, with a racial and historical character of its own. It does not give any prerogative to its owner, and by exchanging culture, they lose no power superiority over others. By understanding the cultures of others, nations could become better.

B. Yakovlev. Birch Alley

2. In exchanging cultures we should introduce them simply hoping to have them understood as they are, without vaunting them; this will greatly contribute to the promotion of mutual understanding, a fundamental condition of peaceful co-existence.

Some say it is not easy to understand differing cultures. But I believe there will be no barrier if we remember that we are all men and women, living in 20-century society.

We hope that Soviet Union's culture, both classical and contemporary, will be introduced to Japan, and this would greatly contribute to deepening mutual understanding of both people.

3. I have been doing, and will continue to do, my utmost to ensure that the conditions under which all the countries of the world can exchange or publish all newly-discovered scientific knowledge shall be created as soon as possible. Speaking of myself, for instance, if I with my own inadequate medical knowledge or technique, am given the opportunity to receive frank opinions from physicians or the general public of other nations, I shall be very pleased.

The most crucial problem in the world today is that of atomic energy. We have never seen in modern history anything so dangerous as using the secret of this colossal energy as a means to threaten others.

If politicians of every country make one more step forward and become true statesmen (by "true statesmen" I mean all who devote themselves to the welfare of the people), then it will be possible to put an end to stupid thinking that one must crush a heterodox even by resorting to arms. Then atomic energy will no longer be a secret force threatening the human race.

Together with the masses who are eagerly looking forward to a bright tomorrow, I should like to build a new world where there is no need to monopolize scientific secrets and where everyone can enjoy the benefits of civilization and life with hopes for a better tomorrow.

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Z. A. Zenkevich,

Corresponding Member, Academy of Sciences,
U.S.S.R., Moscow

The Soviet Government, loyal to its policy of easing international tensions and consolidating peace, attaches great importance to cultural relations with other countries and does its utmost to develop them. Replying to a group of Supreme Soviet deputies, members of the Soviet Peace Committee, the Minister of Culture of the U.S.S.R., N. A. Mikhailov, said at the Sixth Session of the Supreme Soviet of the U.S.S.R., in February 1957, that in the past year his ministry alone had sent over 5,000 artists and people prominent in culture, science and the arts to 58 countries. Nine hundred scientists had gone abroad under the auspices of the Academy of Sciences of the U.S.S.R. The Soviet people, in turn, have given a warm welcome to scientists and cultural personalities from many countries.

It is common knowledge that international co-operation is of great importance in solving scientific problems. The integrated scientific programme of the III International Geophysical Year is a striking example of this scientific co-operation. Scientists of over 40 countries are taking part in this vast scientific undertaking.

As for myself, I specialize in oceanology, a field where international co-operation is particularly urgently required in view of the present high level of science and economy.

In recent years, I have represented my country on various international organizations, including UNESCO's International Consultative Committee on Marine Sciences and the

Special International Committee on Oceanographical Research. A programme of international oceanological research now needs to be worked out for the period following the International Geophysical Year, that is, after 1959.

Oceanology has reached a high level of development in the U.S.S.R. and foreign scientists, naturally, are taking a keen interest in our achievements in the study of seas and oceans. To meet this interest, I have had to make numerous reports and to read scientific papers in many countries, including Japan and Peru. I am also on the editorial board of the international scientific periodical "Deep-Sea Research," published in Britain.

These are some isolated instances of international co-operation in a field familiar to me, the fruitful results of which we, oceanologists, see daily in our work. I am certain that my belief is shared by my foreign colleagues and friends, the noted Danish oceanologists P. Spärek and A. Bruun, both of whom have been to the Soviet Union, the Japanese oceanologists K. Suda, K. Hidaka, D. Miyadi and H. Tuge, the American oceanologists A. Bizzati-Traverso, R. Revelle and J. Hedgpeth, the Swedish professors S. Ekman and B. Kullenberg, the distinguished Polish marine biologist K. Demel, the Bulgarian scientist A. Valkanov, and many others.

My regular, active contacts with scientists abroad have convinced me that international scientific contacts are extremely important as a practical means of strengthening international friendly understanding and, consequently, world peace.

Z. A. Zenkevich

REPORTAGE

"ATOMS FOR PEACE" TOWN

By *B. Pagirev, Y. Don*

The Moscow bus bore us along the metalled road through the pine woods. We unexpectedly emerged on the banks of a canal and found ourselves on a wooded island covering an area of some 10 to 15 square miles. In the middle of this island in an oblong formed by the Volga, the Moscow-Volga Canal and the Sestra and Dubna rivers lies in the town of Dubna.

Here is to be found the Joint Nuclear Research Institute, of which 12 nations—Albania, Bulgaria, Hungary, the Democratic Republic of Viet-Nam, the German Democratic Republic, People's China, the Korean People's Democratic Republic, Poland, Rumania, the Soviet Union, Czechoslovakia and Mongolia—are all equal members.

We climbed up an iron staircase to the dome on the top of the building housing the proton synchrotron and surveyed the town from a height of some 100 feet. Groups of yellow and white bungalows and one-storey houses surrounded by small apple orchards stretched between the rows of pines. On one side the town is bounded by the silver ribbon of the Volga spanned by the dam of a power station and on the other by the dark squares of the forest, backed by buildings and dissected by roads. Here are the laboratories of the Joint Institute; alongside, cranes were already laying concrete blocs on the sites of new laboratories and experimental installations.

We, of course, wanted to find out as much as possible about the institute and the scientists who work there. We knew that recently in the high-energy physics laboratory, an accelerator-synchrotron had come into operation, with the help of which it has been possible to impart energies of some 10,000 million electron-volts to protons. We read that this atomic giant reveals the structure of the atom no less clearly than the X-ray discloses the secrets of our hearts and lungs. We also knew that the laboratory in which the largest-ever synchrotron is installed is headed by Corresponding Member of the Academy of Sciences of the U.S.S.R. Vladimir Veksler, who works in close co-operation with a number of other scientists, in particular Professor Wang Kang-ch'ang, the deputy director of the Institute of Physics of the Academy of Sciences of the Chinese People's Republic, and the Polish scientist, Professor Marian Danysz.

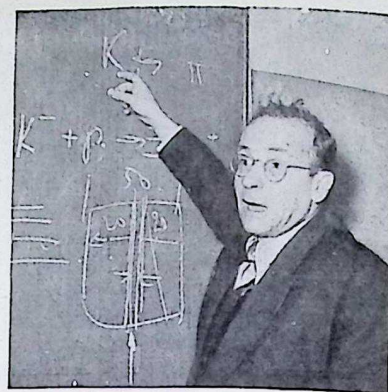
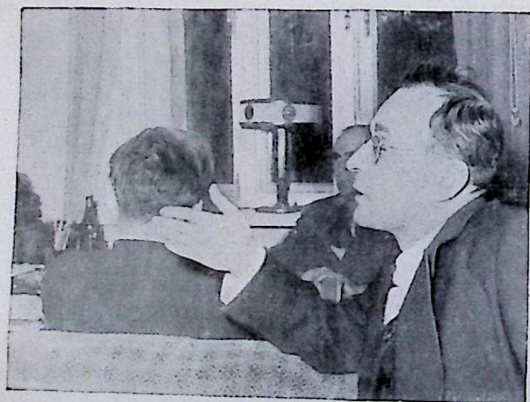


We were fortunate: it was "open day" at the 10,000 million electron-volt accelerator. On such days visitors are admitted everywhere. Of course, the synchro-fasotron is not in operation at such times.



We climbed on to the 36,000-ton electro-magnet and peered into the annular chamber in which protons are accelerated almost to the speed of light before "bombarding" the atom.

Then, after persistent requests, we went into the office of Professor Veksler where a conference of staff members of the high-energy physics laboratory was taking place. It was an ordinary discussion, except that for every word of conversation there were no less than five mathematical symbols or special terms. Therefore, we will not write about it, but just tell you what we saw. Veksler did not agree with the way in which one of the research workers interpreted the behaviour of a particle, and objected, but the former did not give way.



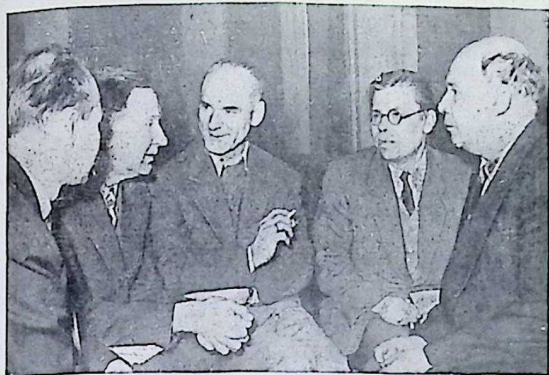
So Veksler started to explain it himself, and finally obviously convinced his colleague.



There were no less heated disputes to be heard in the theoretical physics seminar. The young Chinese physicist Chu Kuan-chao was not satisfied by the account given by the rapporteur. Another of those present did not agree with him. The seminar had finished long ago, but the dispute between Chu Kuan-chao and the Soviet scientist Smorodinsky still continued.



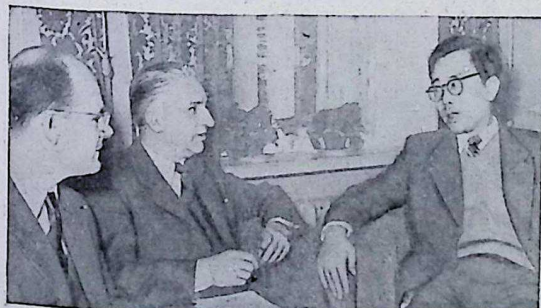
After the seminar we photographed a group of physicists discussing its results. They were: (left to right) Professor Blokhintsev, the director of the institute, Academician Bogolyubov, Professor Jan Rzewuski (Poland) and Corresponding Member of the Academy of Sciences of the U.S.S.R. Markov.



We also knew something about the institute's international ties; we knew, for example, that during the year that it has been in existence it has participated in 12 scientific conferences in Moscow, Leningrad, Amsterdam, Rochester (U.S.A.) and other cities. We knew that lecturers at Dubna had included the Englishman Paul Dirac, the Indian H. Bhabha, the Dane O. Bohr (son of Niels Bohr, one of the founders of nuclear physics), the Japanese Jiro Koba, the American Robert E. Marshak and many other leading scientists. Professor Hu Ning of Peking University, Professor Tudor Tănăsescu, a member of the Rumanian Academy of Sciences, kindly told us something of what is being done at Dubna in the field of international scientific exchange.

"There are at present seven Rumanians at the institute," said Academician Tănăsescu, with the assistance of the Rumanian physicist M. Maier (seen on the extreme left), "and a further 15 engineers and research workers will be coming during the year. Some of us are working in the field of theoretical physics. I personally am working in the nuclear problems laboratory."

Academician Tănăsescu expressed his satisfaction that the conditions of work in the institute make it possible to discuss and resolve problems of physics "at



the highest scientific level." He also spoke warmly of the pure air of Dubna and the beauty of the local landscape.

"There are eleven Chinese here in this institute; six of them are theoreticians and five are research workers," Professor Hu Ning wrote for us in English. "The theoretical physicists are all from Peking University and all the research workers are from the Institute of Physics of the National Academy of Science in Peking. We have been here nearly six months. During that time I have been working on problems of meson scattering and two graduate students of mine (Wang Pei and Huang Nien-ning) are also working on this problem. We have made some progress in our research. Another Chinese theoretician, Chu-Kuan-chao, is working on problems of hyperons, while yet another, Duan I-shi, who has just received his degree of Candidate from Moscow University, is working on the problem of anti-protons."

We met Chinese research workers later in the building housing the 680 million electron-volt accelerator. Here a group of students from the Moscow Institute of Chemical Technology were visiting the nuclear problems laboratory headed by Dr. Dzhelepov (U.S.S.R.). When we entered the laboratory, Yu Chi'ng-fen and Yang Chih-fen, both students, the former from Shanghai and the latter from Nishin, together with Cheng Chih-yao from Mukden were

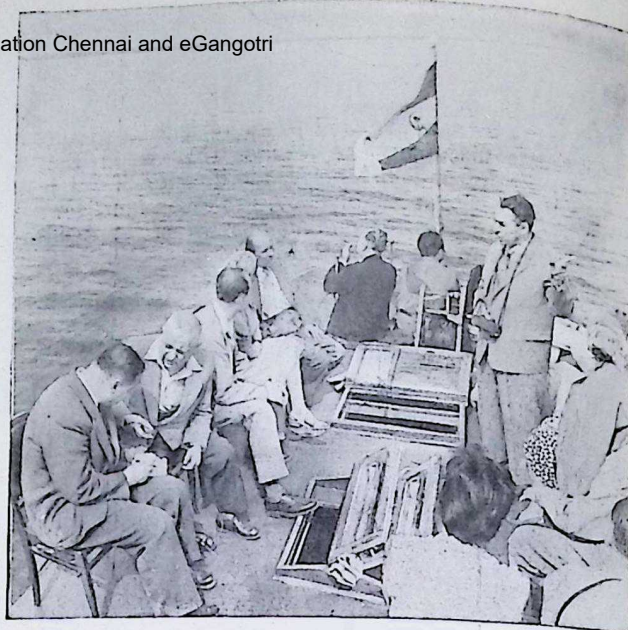
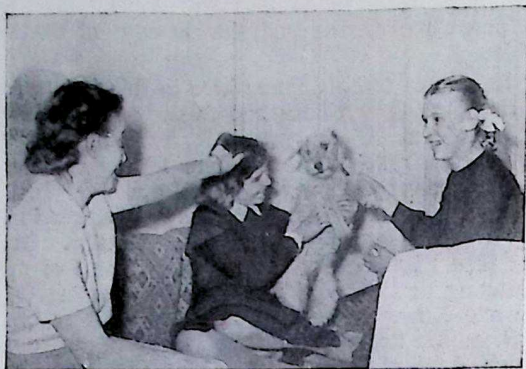


examining the injection installation of the accelerator's ion source, that is, the part of this giant apparatus in which the protons are prepared for "injection" into the accelerator.

In the neighbouring laboratory we found another student at work, Rudolf Pose (left), son of Heinz Pose, the Berlin physicist and pupil of the famous Gustav Hertz. Together with his Russian colleague Viktor Ustinov he was working with an oscillograph. Rudolf is at present preparing his theses.

In order to feel the pulse of the town, it is not enough to see how people work—you must also see how they play, how they live.

We knocked at the door of the flat belonging to the Czechoslovak scientist Professor Vaclav Votruba. His wife and daughter Yelena were at home. In our photograph you can also see Yelena's friend Anya and the Votruba's four-legged friend Reno.



The Votrubas told us about the local music school and we set out to go there in the hope of new encounters. In one of the classrooms we found the daughter of the Mongolian scientist Sodnom Khongorzul learning a new melody at the piano. There too we met one of the Pontecorvo children, which was of great assistance to us in that Antonio helped us to find his father, Bruno Pontecorvo, whom we photographed with his sons.



On the next day, a Sunday, we set out on a picnic with the scientists and their families. From the outset it was decided that there should be no talk of scientific matters, but there were those who violated this ruling. However, the general indignation compelled them to put away their pencils! In any case, there was no time for scientific disputes—the launch was unable to get right up to the bank and ways had to be found to get the passengers ashore.

Within an hour a campfire was burning in the woods.

The anglers soon produced some fresh fish; the cooperation in the production of the traditional Russian fish soup proved no less fruitful than that in the laboratories.

And what a flavour a campfire gives the teal!

Yes, Academician Tănăsescu was right—there are some wonderful spots around Dubna, and the air is superb. ...



There Is NO "CRISIS of Communism"

By Professor *Y. Varga*,

Member of the Academy of Sciences of the U.S.S.R.

The February issue of Fortune magazine published a number of articles on the Soviet Union which, along with facts, contained numerous distortions. At the same time the Fortune editors asked the Soviet economist, Professor Varga, to comment on their articles. Varga agreed, and his reply appeared in the July issue—with two vital sections cut. Moreover, the editors doctored the article with slanted comments.

Believing that Professor Varga's article might be of interest to readers, the editors of Culture and Life herewith print it in full.

AS a scientist I was interested above all in the article "How Good Is Soviet Science?"

On the whole it gives the American reader a fairly objective and interesting picture of the natural and mathematical sciences in the U.S.S.R., specifically mathematics, physics and chemistry. We are particularly pleased to note that it repudiates the slanders, still circulated abroad, that the Russians "have stolen the secrets of the atomic bomb" or that in the Soviet Union the atomic bomb was made by "captured German scientists."

Such assertions are clearly incompatible with the just tributes paid by the authors of the *Fortune* articles to the work of Soviet mathematicians (Kolmogorov, Bogolyubov and Alexandrov), the theoretical physicists (Landau and Kapitsa), atomic physicists Kurchatov, Veksler and others, Semyonov, well-known chemist, and so on. The authors of these articles interviewed 36 American and English scientists on these subjects and, as an economist, I cannot judge how far their general appreciation of Soviet science is correct. Briefly their conclusions are as follows: "Soviet science... is good—in some branches, extremely good; in others, mediocre but improving.... Taken as a whole, the achievements and capabilities of Soviet science are still below the level of the West—but not so far below as many Westerners might suppose (or hope)."

Here I would like to point out that Soviet science as it is today has been created *by Soviet scientists*. (The only exception is Pontecorvo, who emigrated to this country a few years ago.)

In American science the situation is different: there a very considerable, perhaps even a decisive part in the creation of modern science has been played by scientists from other countries. Allow me to remind you that among the scientists now working in America

there are, to my knowledge, five outstanding men who came to the United States from such a small country, my native Hungary. They are: Karman, who has won world fame in the field of aerodynamics, the late Neumann, an outstanding mathematician, Teller, Wigner and Szilárd, who made the hydrogen bomb. Among the atomic physicists are two Chinese: Professor Lee of Columbia University and Professor Yang of the Institute for Advanced Studies in Princeton. And how many have come from Germany (the late Professor Einstein), France and other countries!

The Soviet scientists, however, who have won such high praise from the authors of the article in your magazine, are all products of Soviet society. Some of them, for example, Landau, were children in 1917 when the Revolution established the Soviet system; others, like Semyonov, who belong to the older generation, were undergraduates at that time. *But all of them became outstanding scientists and achieved world fame under the Soviet system.*¹ The mechanisms used in their research—the synchrocyclotrons, computing machines, electronic machines and instruments,

¹ The success of Soviet science is attributed by the authors of the *Fortune* article—in the true spirit of American materialism—to the high pay received by the scientists. It is true that in 1957 the salaries of leading Soviet scientists were as high or perhaps even higher than those of government ministers. (The statement that scientists are paid 40,000 rubles a month is simply a misunderstanding; it bears no relation to the facts.) However, it is my conviction that genuine scientists, whether in our country or in any other part of the world, devote themselves to science not for money's sake, but for the sake of science itself.

the telescopes and other equipment—are made in the Soviet Union.

This, naturally, leads us to pose the following question: is there any truth in the allegations made in the other articles of this series about a crisis in the economy and in the entire social system of the U.S.S.R.? Is it possible to believe that a country where, according to the estimates of American specialists, science and technology have reached approximately the same level of development as in the U.S.A.; where 130,000 engineers and scientific workers graduated in 1955 from universities and colleges, compared with 60,000 in the U.S.A.; where universal ten-year secondary education will shortly be introduced; where already this year thousands of new entrants into industry will have completed their full secondary education;—is it possible to believe that such a country faces economic crisis and political collapse? With these considerations in mind, I find it necessary to take an extremely critical attitude toward the article by Gilbert Burck and Sanford S. Parker on the "economic crisis" in the Soviet Union.

It is rather difficult to engage in a scientific controversy with the authors of this article, as they do not quote their sources; hence I am unable to verify the accuracy of their calculations. Along with a number of correct statements they seem to have made very many wrong ones.

It is true that the Soviet Union has set itself the task of overtaking and surpassing the United States economically. It is also true that we have not yet reached this goal, though we have made great strides towards it. But it is quite wrong to say that production in the Soviet Union is only one-third of the output in the United States.

One can arrive at such a startling conclusion only as a result of methodologically unsound computation, that is, by computing the "gross national product" of a Socialist country, the U.S.S.R., in the same way as in a capitalist country, the U.S.A. In the U.S.S.R. price formation follows its own laws which are quite different from those in the U.S.A.; the structure of production is different; the very concept "gross national product" has for us in the U.S.S.R. a different meaning, narrower than the one accepted in the U.S.A. We do not include in the "gross national product" all "services" as is done in the U.S.A., but only those that are immediately necessary to production (like electricity, gas, transport) while in the U.S.A. the "gross national product" includes *everything* on which people spend money, including such items as expenditure on barbers, lawyers, hotels, night clubs, football and theatre tickets, etc. In 1955 services in the U.S.A. amounted to \$92 billion, or nearly 25 per cent of the entire "gross national product."²

Some types of services simply *do not exist* in the U.S.S.R. For example: advertising expenditure, which in 1955 amounted in the U.S.A. to \$9 billion, "services" of bookmakers; services of leading lawyers, etc. Such services do not and cannot exist in the U.S.S.R.

Real services, however, which benefit the people, like public health, hospitalization, the use of sanatoriums, clubs, swimming pools, sport grounds, etc., are

² *Survey of Current Business*, National Income Number, 1956.

available in our country, but not on a "business basis." In the majority of cases they are free of charge; but even where payment is made for part of these services, we regard it as a *redistribution* of the national income created in the process of production, and not as a constituent part of that income, as one would in the United States.

In theory it would be best to compare the national product of the two countries by contrasting American and Soviet production expressed in *volume units*, but in practice that is not an easy thing to do. The difficulties that arise when this comparison is attempted are connected with differences in the structure of production and in the quality of products. But even a very rough comparison of the main types of production shows convincingly that the authors' assertion that the output of the U.S.S.R. is only one-third of the U.S.A. cannot be regarded as correct.

On page 245 of the article in question the authors give an estimate of 115 million tons for the Soviet grain crop in 1956; in the United States the grain crop (wheat, rye, barley and oats combined) has in recent years been about half that amount. It is true that in the U.S.A. about 75 million tons of maize were also harvested. But our potato harvest is from 7 to 10 times larger. We have fewer cows than the U.S.A., but more sheep and pigs. If we take industrial raw materials, we see that Soviet coal output equals that of the U.S.A., our oil output is one-quarter of that in the U.S.A. and our steel and cement production—one-half, while our timber output is larger than that of the U.S.A.

It is far more difficult to compare the production of finished industrial goods. For example, the U.S.A. produces approximately twice as many tractors for agricultural use as does the Soviet Union, but Soviet tractors are more powerful than American ones. Our output of cotton cloth is two-thirds that of the U.S.A. and we produce considerably fewer automobiles; but radio sets for home use, for example, we turn out in about the same quantity as the U.S.A.

On the basis of the data already cited it can be said that so far over-all production in the U.S.S.R. is lower than in the U.S.A. It is, however, obviously incorrect to say that Soviet output equals only one-third of America's output; that is a gross underestimation.

It is quite true that in the U.S.S.R. the production of means of production (heavy industry) develops at a faster rate than the production of consumer goods. But the same thing has been happening in the U.S.A. The data published by the United Nations furnish us with the following figures:

Industrial production in the United States³

(1953=100)

	Total	Foodstuffs	Textiles	Machinery
1929	44	59	56	31
1954	93	99	91	89

These figures show that in the course of 25 years the production of foodstuffs and textiles in the U.S.A. increased by 68 and 62 per cent respectively, whereas

³ *Statistical Yearbook*, 1955, United Nations, p. 118.

output of machinery rose by 187 per cent. A developing country requires a relatively faster rate of growth in the production of means of production, quite independently of the nature of its social system.

Housing conditions in our cities are admittedly still far from satisfactory. But the assertion that they are worse than in 1913 does not correspond to reality.

According to recently published data total living space in cities and in settlements of an urban type amounted in millions of square metres to:⁴

1913	1926	1940	1950	1955
180	216	421	513	640

Population figures for these localities are: 26.3 million in 1926 and 84.6 million in 1955.⁵

Housing conditions, clearly, have not improved, but neither have they grown worse.

One should add here that in this case average figures do not tell the whole story. In Moscow and Leningrad one can still see many palaces and mansions which before the Revolution belonged to the nobility and bourgeoisie. Before 1917 each of these was occupied by one family and the living space per person amounted in some cases to several hundred square metres, while workers were huddled together in overcrowded, congested barracks. Such luxury accommodation no longer exist; living space is more evenly distributed among the population. This cannot be said of the U.S.A.

The reasons for the slow growth of housing accommodation are simple:

1) Up to now it has not been possible to make sufficiently large investments in new housing, while at the same time developing industry;

2) When Hitler's armies retreated they systematically destroyed all buildings,⁶ thereby reducing the living space in our country by millions of square metres. Large cities such as Stalingrad and many others had to be almost entirely rebuilt after the war.

We do not deny that the level of consumption of the American skilled worker—but not of Negroes, Mexicans, or of newly-arrived immigrants—is, on the average, higher than that of the worker in the Soviet Union. But for this higher average level of consumption the American worker is subjected to much more intensive and exhausting labour, to the constant fear of losing his job and of being unemployed for a long time.

Intensity of labour in the U.S.S.R. is considerably less, and the length of the working day depends on the type of occupation. Miners, for example, and workers in the chemical industry in occupations dangerous to health work a six-hour day. Juveniles

⁴ *National Economy of the U.S.S.R.*, Statistical Handbook, Moscow, 1956 (in Russian), p. 163.

⁵ *Ibid.*, p. 27.

⁶ I shall never forget the spectacle I saw during my visit to the front west of Moscow. All the wooden buildings had been burnt down; where formerly a village had been there now stood only a forest of chimneys. In Yekhnov all buildings, without exception, had been blown up; only heaps of rubble remained.

also have a six-hour working day. Workers in the U.S.S.R. are not threatened by unemployment. There are paid holidays for all. Many workers spend their holidays in rest homes or sanatoriums, and for a majority of these the extra cost is borne wholly or in part by the Government.

The authors of the article in question take it for granted that the American way of life is the ideal of every worker in the world. Here it might be useful to remind them of what English workers said to their American colleagues: "We do not need all your gadgets in our apartments; what we want is to live with fewer worries and more sense of security than you enjoy."

There is no foundation whatsoever for the assertion (p. 105) that the standard of living in the Soviet Union is at present "probably a little higher than it was in 1913." I am not acquainted with the work of Mr. Kaplan from which this idea has been adopted, but I must say that it contradicts all the facts regarding consumer goods production since 1913. There is even no need to quote statistical data; it is quite sufficient to read the works of Russian classical writers, such as Tolstoy, Chekhov and Gorky to see how the standard of living in the U.S.S.R. has risen compared with tsarist Russia.

* * *

Although some of the facts cited are correct, the interpretation is wrong from beginning to end.

The authors start from the premise that "... Soviet communism has turned out to be a kind of capitalism" (p. 103). They repeat this even more emphatically on p. 104, saying that "the Soviet Union has become, in the worst (Marxian) sense, one of the most capitalistic states of all time."

In support of this strange assertion they put forward the argument that up to now the Soviet Union has been spending an exceedingly large part of its national income on capital investments and on the army and that this has been responsible for a low level of consumption by the population.

To me, an old Marxist, it seems strange that it should again be necessary, as it was fifty years ago, to explain elementary concepts. But in this instance evidently that is what has to be done.

What is the basis of capitalism?

1) Private property in the means of production, as in the U.S.A. where the land, factories, railways, banks, etc. are owned by capitalists—either individually or as organized groups of shareholders.

2) The existence of a class of capitalists owning most of the country's wealth and the existence of a proletariat, that is, of the majority of the population not owning means of production and therefore compelled to work as hired labourers in factories and on railways, on construction sites, and on land belonging to the capitalists.

3) The capitalists organize and direct production with the aim of obtaining profits; if an enterprise ceases to be profitable it is closed down or goes into bankruptcy.

4) The wages of the workers can never rise above the level that insures profit for the capitalists from the workers' labour. The capitalist social order is

based on exploitation of workers, irrespective of the wage level in the different countries.

5) The capitalist does not have to work. He can, if he likes, direct his enterprise in person. But he can equally well become a rentier, receive his dividends or interest and live a life of leisure. After his death his property will be inherited by his children, enabling them to maintain the same mode of life.

Here I will quote from the book *The Power Elite*. Its author, C. Wright Mills, a man far removed from communism, has collected material about the very rich Americans, each of whom in 1950 was worth \$30 million or more. On p. 107 Mr. Mills writes: "By 1950, some 93 per cent of the very rich ... were inheritors ... 62 per cent had relatives among the very rich of the earlier generation."

Contrary to the assertions of the adherents of "people's capitalism," C. Wright Mills states: "No man, to my knowledge, has ever entered the ranks of the great American fortunes merely by saving a surplus from his salary or wages." As a rule the rich do not work; "...about one-fourth of the very richest people can now be called members of a leisure class." But wait: another 39 per cent "occupy high positions in firms owned or controlled by their families" (p. 110). They occupy positions as chairmen of board of directors, members of boards of directors or supervisory boards and fill the majority of other showy positions requiring no expenditure of labour, as all the work is done by workers, employees, managing directors, etc.

6) The capital of the large capitalists, provided they do not meet with reverses as a result of excessive speculative operations, grows from year to year even though the capitalists themselves do nothing about it. "...if you had bought only \$9,900 worth of General Motors stock in 1913, and rather than use your judgement had gone into a coma—allowing the proceeds to pile up in General Motors—then in 1953, you would have about \$7 million. And, if you had not even exercised the judgement of choosing General Motors, but merely put \$10,000 into each of the total of 480 stocks listed in 1913—a total investment of about one million—and then gone into a coma until 1953, you would have come out worth \$10 million and have received in dividends and rights another \$10 million. The increase in value would have amounted to about 899 per cent, the dividend return at 999 per cent. Once you have the million, advantages would accumulate—even for a man in a coma." No wonder that in the United States the main question asked about anybody is—"what is he worth?"

7) In capitalist society, capitalists and workers are engaged in a continuous class struggle in the form of strikes, lockouts, etc. In this struggle the government protects the capitalist order by its laws and with the help of its armed forces.

An objective analysis of the social system of the Soviet Union should convince anybody that we are not endowed with a single characteristic feature of capitalism.

All the means of production—factories, power stations, railways, etc.—are the property of the state and are used by it in the interest of the people. Trade and banking are wholly in the hands of the state. The land also belongs to the state, but the greater

part of it has been handed over for perpetual use to the collective-farm peasantry.

Nobody can become a capitalist in the U.S.S.R. The state does not sell to private individuals any of the means of production—machinery, equipment, raw materials, etc. No one can acquire either buildings or machines or raw materials in order to use them with the aid of hired labour to obtain profit. This does not mean, however, that there is no personal property of any kind in the Soviet Union. The Soviet citizen can have his own dwelling, cow, pigs, sheep and poultry; he can freely sell the products of his own labour. Every Soviet citizen can buy *small* implements of production (saw, scythe, sewing machine) and household equipment (refrigerator, washing machine, vacuum cleaner, etc.). But these are for his personal use only, on no account can he utilize them for making profit. Hence, there are no capitalists in the Soviet Union and never can be any.

The absence of the second basic feature of capitalism—namely, production carried on by private persons employing hired labour power—is another reason why there can be no capitalists in the U.S.S.R. Soviet citizens receiving higher wages can engage domestic help, a charwoman, a watchman or a gardener for their country cottage. But such employment of labour, unlike the application of hired labour in the production process under capitalism, brings in no profits and those employing it live on their own earnings.

Neither can we find in the U.S.S.R. any of the necessary conditions for the emergence or existence of a rentier class. Soviet citizens may deposit part of their salaries or wages in state savings banks or buy government bonds. The Government pays interest of from 2 to 3 per cent per annum on savings deposits and 3 per cent per annum on government bonds. But interest is paid not to make capitalists out of people. The state loans enable the Government to mobilize the unused purchasing power of the population and thereby expand production of the means of production. Soviet citizens who save part of their earnings and receive from 2 to 3 per cent interest from the Government on their savings obviously do not become capitalists.

None of the methods used by individuals in the U.S.A. to get rich quickly apply to our country. We have no stock or commodity exchanges where people can win fortunes through successful speculative ventures at the expense of those whose speculative operations were less successful. Neither can the discovery of oil or other useful mineral deposits serve a private individual as a means of enrichment as in the U.S.S.R. all natural resources belong to the state. Technical inventions cannot serve this purpose either for they are passed on to the Government and developed by it. There is no possibility whatsoever of buying from the Soviet Government war plants or tankers at 10 per cent of their original cost and of selling them immediately for an amount thirty times higher than the amount paid, as was done in the U.S.A. by a group of "well connected" people headed by former Secretary of State Stettinius. All Soviet citizens live from their own labour. None lives on income derived from the exploitation of hired labour.

It follows, then, that the statement made by the authors of the *Fortune* article that "the Kremlin capitalists rationalized their exploitation of their people" is plain nonsense. In the Soviet Union the leading public figures work hard and live on their salaries; they neither desire to exploit anybody, nor would they be able to do so if they wished.

On what do the authors of the article base their conclusion about the exploitation of the Soviet people? They argue that the building of socialism and also an inept economic policy on the part of the Soviet Government have created a situation where the wages of workers are very low, while the "intelligentsia" and persons occupying leading positions are paid at excessively high rates.

For the proper consideration of this argument it is necessary first of all to grasp one matter of basic principle.

The authors repeatedly refer to the Soviet Union as a land of communism. Although we are in fact gradually creating the economic and cultural conditions for the transition to communism, so far the U.S.S.R. has not reached the communist stage, it is still in the phase of socialism, in which together with moral and political stimuli, material encouragement is also necessary. The income of the Soviet citizen depends on the quantity and quality of his work. Those who work more, or whose work requires greater skill, receive a higher remuneration. The earnings of the skilled worker are higher than those of the unskilled; the engineer earns more, as a rule, than a skilled worker, the scientists—more than the engineer; salaries of highly qualified scientists, of leading statesmen, eminent writers, artists and actors are still higher.

In essence the point is the extent of divergence in remuneration for various categories of work. The article under discussion states quite correctly that in 1956 the Soviet Government raised the wages of lower-paid workers; in 1957 it reduced the salaries of the higher-paid administrators. The differences between the lowest and highest incomes has been narrowed considerably. This measure is one of the stages in the transition to communism, when people will no longer work for wages, when work will be a prime necessity for man.

But the difference between the various income groups in the Soviet Union has never been so great as in the U.S.A. According to official figures,⁷ one-fifth of all the families in the U.S.A., those belonging to the highest income group, received in 1948 (there are no data for later years)—46.9 per cent of the total national income, while at the other end of the scale one-fifth of all the families, those in the lower income brackets, received 4.2 per cent of the national income.

Actually the difference in income levels in the U.S.A. is even greater. In 1951⁸ the incomes of 3,227,000 single individuals and families in the U.S.A. were below \$1,000. Total income of all these families amounted to \$1,680 million, that is, an average of only slightly more than \$500 per family annually. At

the other extreme 95,000 single individuals or families had an income of \$50,000 or more per annum. Their over-all incomes came to \$8,356 million, an average of \$88,000 per family, which is 176 times more than the average in the lowest category.

But even that does not give a complete picture of income in the U.S.A. The lowest paid category includes people who receive less than \$500 a year. On the other hand, the incomes of the very rich (owners of property valued at more than \$30 million) if calculated on a minimum annual profit rate of 6 per cent, amount, at the least, to \$1.8 million a year, while some incomes reach \$10 million and higher—that is 20,000 times the average income of the lowest category.

Of course nothing like that exists in the U.S.S.R. The authors make much of the point that money income and consumption levels are considerably lower in the U.S.S.R. than in the U.S.A. We cannot now enter into a detailed examination of this question, as the authors confine themselves to bare assertions; they do not divulge their method of computation. Within certain limits they may even be right. But it is obviously wrong to say that the underlying reason is the socialist system. If we take the 1955 figures⁹ for the average weekly wages of workers employed in manufacturing industries in the principal capitalist countries and convert them into dollars at the official exchange rate, we obtain the following picture: U.S.A.—\$76.5, United Kingdom—\$20.2, West Germany—\$20.6, Italy—\$13.8, Japan—\$11.1. These figures show that the wages of the workers in Great Britain are a little more than one-quarter (and if we take into account social services, probably about one-third) of the wages of American workers. In Italy they are somewhat more than one-sixth, in Japan—one-seventh of the American workers' wages. Real wages in these countries are lower than in the U.S.S.R. And yet all of them are capitalist countries!

It is obvious, therefore, that the socialist system as such is not the reason why the wage level for some categories in the U.S.A. should be higher than in the Soviet Union.

Geographical and historical factors have raised the wage level in the U.S.A. above that of other countries. The U.S.A. has more favourable climatic conditions, large areas of fertile land, rich mineral resources, good river and sea lanes, etc. The historical factors are these: in the XIX century the U.S.A. received from Europe capital, industrial technique, and millions of skilled workers, which made possible the full utilization of existing resources. Furthermore, in the XX century U.S. territory did not become a theatre of war neither in the First nor in the Second World War. The production capacity of the U.S.A. far from suffering during the war years, on the contrary, expanded.

The Soviet Union began to build socialism in a country devastated by the First World War, where the productive forces had been but slightly developed; consequently, the U.S.S.R. was obliged to use a considerable part of its national income for capital investment. Civil war and foreign intervention impeded economic development for a number of years. During

⁷ *Statistical Abstract of the United States*, 1956, p. 304.

⁸ *Ibid.*, p. 305.

⁹ *Monthly Bulletin of Statistics*, 1957, February, pp. 113-114.

the years of peace, 1925-1940, the U.S.S.R. achieved considerable success in developing its productive forces and actual production. But the Second World War again devastated the richest parts of the country and destroyed the results of years of persistent and intensive labour on the part of the people.

If the Soviet Union, experiencing these difficult conditions, had been not a socialist but a capitalist country, its wage level would probably have sunk below that of Italy or Japan.

On page 106 the authors assert that after 1937 the Soviet industry "did not grow much faster than U.S. industry." Their interest in saying this is, of course, to minimize the superiority of the socialist system over capitalism.

But what do the facts show? According to official figures the index of industrial production in the U.S.A. and the U.S.S.R. moved as follows:

	1940	1943	1946	1950	1955
U.S.S.R. (1940=100)	100	100	80	173	320
U.S.A. (1947-1949=100)	67	127	90	112	139

Comparing these data we find that between 1940 and 1955 industrial production in the U.S.A. doubled, whereas in the U.S.S.R. it trebled.

But within this period the dynamics of growth of industrial production show very different tendencies in the U.S.A. and the U.S.S.R. During the first three years of war, U.S. production doubled, whereas between 1943 and 1955 it increased by only 10 per cent, that is, *an average annual growth of less than 1 per cent*. During the war period industrial production in the U.S.S.R. fell by about 20 per cent, but after the grave consequences of the war had been more or less overcome, it rose between 1950 and 1955 at *an average annual rate of 17 per cent*.

It is clear that in peacetime the rate of growth in the U.S.S.R. is far higher than in the U.S.A.

* * *

Let us consider now the prospects of economic development in the U.S.S.R.

The basic thesis of the *Fortune* authors is that "Soviet communism has turned out to be a kind of capitalism—a kind that won't work."

Why is the Soviet economy bound to face grave difficulties in the future? The authors place their main stress on shortage of labour power. They assert that:

a) In view of the slow rate of increase in the productivity of agricultural labour, Soviet industry can no longer count on an influx of labour power released from the land.

b) For a long time to come the natural growth of the population will remain insignificant.

The authors believe that since "Soviet industrial productivity must grow more slowly from now on" and with the pressure of "people's consumption demands" increasing—the Soviet Union will be prevented in the future from investing in industrial capacity as high a proportion of its national income as it did in the past. And so they conclude that "the Soviet Union would need at least several decades to catch up ... with the industrial ... production of the U.S.A."

We are greatly obliged to the authors for the admission that we can accomplish our purpose of catching up with the U.S.A., though we might dispute their time estimates. But we should like to point out a contradiction between their original thesis that the Soviet economy "won't work" and their admission that we are in fact capable of catching up with the U.S.A.

We may now turn to a consideration of their principal contention that in future the U.S.S.R. will experience a shortage of labour power.

Their opinion that the productivity of labour in our agriculture is increasing slowly is *out of date*. During the last three or four years the Soviet Government has carried out a series of measures affecting agriculture: the prices at which the state buys collective-farm produce have been raised; a more flexible system of planning has been introduced, which permits each collective farm to make the most effective use of local conditions; tens of thousands of trained administrators have been sent from the towns to help the lagging collective farms; the crop area has been enlarged by bringing 35 million hectares of virgin and fallow land under cultivation, in particular the area under maize has been considerably increased as a fodder base. These measures have resulted in a rapid growth in output of all types of agricultural produce, e.g., grain, fodder crops, meat, milk, eggs, and in a steep rise in the productivity of agricultural labour. The steadily advancing application of machinery on a broad scale will, undoubtedly, make possible in the U.S.S.R., as it did in the U.S.A., a reduction in the numbers engaged in agriculture and an increase in the labour force available to industry.

The authors write: "Soviet economists have officially calculated that the U.S.S.R., to meet agricultural goals of the Sixth Five-Year Plan with present techniques, will need 25 per cent more farm workers," but they do not mention the source of their calculation. We are sure that no such "official" calculation exists. (It is conceivable that such calculations were made by some local Soviet economist. But in that case they represent the erroneous and personal opinion of one particular economist.) Of far greater import is the fact that the technical equipment of Soviet agriculture is growing rapidly year by year. To base one's calculations on "present techniques" is therefore unrealistic and absurd.

There is no foundation for the statement that in the Soviet Union the flow of labour from agriculture into industry has come to an end. The American farmers who visited the U.S.S.R. in 1955 published a series of articles in American magazines, in which all of them repeatedly stated that there is still a great deal of superfluous labour in Soviet agriculture. Why do the authors of the *Fortune* article refer to non-existent "official" Soviet calculations and pay no attention to the impartial observations of their own farmers?

Regarding the natural increase of the population the authors are, of course, right when they say that during the four years of the Second World War the birth rate in the Soviet Union declined (a normal thing for countries at war) and that therefore the age groups entering the labour force from 1957 to 1961 will be smaller than in the preceding years. But they are wrong when they predict an over-all contraction

in the rate of growth of the labour force. In support of this prediction they say that according to their information (no source is given) the birth rate in the Soviet Union fell from 38 per thousand in 1938 to 25 per thousand in 1955, omitting any mention of the sharp decline in the death rate. The death rate in the Soviet Union is in fact at present one of the lowest in the world—less than 10 per thousand—and the growth of the population has, therefore, reached the pre-war level.¹⁰

Hence the contention that because of labour shortage the Soviet Union will reach the industrial production of the U.S.A. only after several decades is unfounded.

Starting from a supposed decline in the growth of the labour force the authors foresee a slowing down of industrial output in the U.S.S.R. "from 10 per cent in 1951-1955 to 8 per cent last year to 6 per cent, which probably represents a rate that can be sustained for some years." As supporting evidence the authors refer to the fact that industrial output is planned to increase by 7.1 per cent in 1957, that is, at a slightly lower rate than had been fixed in the Five-Year Plan, and from this they conclude that it will be further reduced to an annual rate of 6 per cent.

Planning the economy for five years in a vast country with a population of 200 million is, of course, a complicated and novel task; it is not surprising that occasionally amendments have to be introduced. But this should give the authors no grounds for rejoicing. Capitalist enterprises have existed for more than 500 years, and still not every capitalist has learned how to conduct his business, small though it may be compared with the economy of the U.S.S.R. This is demonstrated by the fact that for every month in the boom year 1956 the owners of more than a thousand enterprises in the U.S.A. went bankrupt. Remember that the formulation of our five-year plans began a mere 30 years ago!

Because of the complexity of planning in a country with a population of 200 million where a number of factors are not amenable to planning, such as weather, harvest and technical inventions, we do not undertake to predict exactly the future rate of growth of our industrial production. We think it will be more than 6 per cent per annum. But even if we base our calculation on an annual rate of increase of 6 per cent, the Soviet Union will catch up with the U.S.A. faster than the authors suppose, because their assumption

¹⁰ The authors of the article on science in the U.S.S.R. have a very low opinion of Soviet medicine. But it is a fact that preventive medicine is applied more extensively in the Soviet Union than in any other country. The network of maternity hospitals enables every expectant mother to receive qualified medical attention. The state system of mother and child care ensures that the mother receives four months' leave with pay before and after delivery. The large number of specialized medical consultation centres and other institutions for women and children ensure that children of all ages are under constant medical observation from the day of their birth and that their mothers receive advice and help regarding child care. Systematic medical supervision and the application of preventive measures protect the population against tuberculosis, dysentery, etc.

that industrial production in the U.S.A. will grow by 4 per cent per annum during the coming decade is unrealistic.

Let us look at the development of industrial production in the U.S.A. during the last decade (Federal Reserve Board, index—1947-1949=100):

1947	1948	1949	1950	1951	1952	1953	1954	1955	1956 (prelim)
100	104	97	112	120	124	134	125	138	144
Percentage rate of annual increase:									
+4	-7	+15	+7	+3	+8	-7	+11	+3	

The chaotic and jumpy nature of these fluctuations is striking: a reduction of 7 per cent in 1949 is followed by an increase of 15 per cent in 1950 (the Korean war), a drop of 7 per cent in 1954, and an expansion of 11 per cent in 1955. Compared with this the changes in our five-year plan are quite insignificant.

The average annual rate of increase in the U.S.A. has been 4 per cent during these 10 years, but not each year compared with the preceding year. It does not follow, however, that in future the output of American industry will grow at the same rate. A good climate, large tracts of fertile land, good lines of communication, a large productive capacity—all these advantages exist in the U.S.A.; but their combined presence cannot of itself guarantee growth of production under the social system that exists in the U.S.A. A market is also needed—customers have to be found. The same favourable conditions existed during the decade preceding the Second World War, but volume of industrial production in 1939 was the same as in 1929.¹¹ It is just these excellent agricultural conditions which have evolved a situation where the American Government pays the farmers at the present time several billion dollars annually not to expand agricultural production, but to induce them to curtail production and leave part of their land uncultivated. Under capitalism conditions favouring production do not of themselves ensure growth of production; a market where the goods can be sold must also be available. In this respect conditions during the post-war decade were particularly favourable for the expansion of U.S. industrial production; but in the next decade they will no longer exist.

These conditions were: The war left a large unsatisfied effective demand for durable consumer goods such as automobiles, furniture, radio sets, certain household goods, etc., the production of which had either been prohibited or greatly restricted during the war. Residential construction had also been severely limited during the war. The branches of industry not serving war purposes had been unable while the war lasted to renew their worn-out and obsolete equipment, and this created a big demand for machinery, etc., after the war.

In these circumstances a heavy demand developed and the owners of large enterprises in all branches of production (as always happens under capitalism when

¹¹ *Historical Statistics of the United States*, p. 179.

demand for goods develops) began to make large-scale investments to increase capacity, and this in its turn caused an additional demand for means of production. Technical progress, automatization, etc., intensified this demand.

But by now the factors evoking this special expansion of the market have more or less exhausted themselves. Sales of cars, television and radio sets, and washing machines in 1956 were considerably lower than in 1955. In the spring of 1957 residential construction had dropped by one-quarter compared with the preceding year. Actual investment lags behind the estimated figures. The newspapers report more and more frequently that such large firms as General Motors, Ford, General Electric, etc., have "postponed" new investment projects. Profits in 1956, though still high, were lower than in 1955, which in 1957 caused stock prices to drop 15 per cent from the highest point attained in 1956.

These circumstances have made it inevitable that the next few years will see a further drop in industrial production—a slump, instead of the comparatively mild declines, or recessions, observed in 1949 and 1954. This prediction can be made not only on the basis of the experience of the past 130 years, not only on the grounds that the particularly favourable post-war conditions have already exhausted themselves, but because even during the current decade not all industrial goods have been able to find a market. Inventories in American industry and trade have grown from \$31 billion at the end of 1945 to \$87 billion at the end of 1956. Consumer credit during this period has grown from \$6 billion to more than \$40 billion. Goods to the value of some \$100 billion have thus either remained unsold or have been sold to consumers on credit, against future income.

We do not undertake to predict the exact moment when the crisis of overproduction will begin (perhaps it has begun already); neither can we say how severe it will be or how long it will last.

But we can say for certain that *in 1957-1968 industrial production in the U.S.A. will increase on the average at a rate considerably lower than 4 per cent per annum*. Since the Soviet economy will not experience any crisis and its output will undoubtedly increase by more than the 6 per cent per annum granted by the *Fortune* article, the U.S.S.R. will undoubtedly make good progress during the coming decade towards attaining the American level of production.

* * *

Now for a few remarks about the political articles which appeared in the February issue of your magazine. I shall not subject them to detailed analysis because in them truth and fantasy are so intertwined that this would require too much space. The chief defect here is an enormous overrating of current events and complete ignoring of the lessons of history.

Let us consider the significant historical facts.

a) About a hundred years ago, when Marx first expounded his doctrine that capitalism is a historically transient phenomenon as were slavery and feudalism before it, apart from a few thousand workers and some hundreds of intellectuals, no one believed him.

Now, however, capitalism has vanished from a territory inhabited by one-third of the world's population.

b) Thirty-nine years ago the whole capitalist world was convinced that the workers' and peasants' power in the U.S.S.R. was a passing, temporary phenomenon. But the Socialist State routed not only the armies of Denikin, Kolchak and Wrangel and the Kronstadt mutiny, etc., which were supported by foreign intervention, but also the vast armies of Hitler.

Is it safe to assume, as Hitler did and as the authors of these articles do, that the peoples of the Soviet Union are dissatisfied with the socialist system in their country, that they favour the establishment of a different social system and that the present system in the U.S.S.R. is maintained only by force? How did it come about that although Hitler's armies reached Leningrad, Moscow and Stalingrad, the population of the U.S.S.R., while suffering incredible privations, hunger and cold, maintained their heroic struggle against the fascist armies until victory? How could this have happened if the Soviet people had not been convinced that the fight for the socialist system was worth the sacrifice and the heroism?

The authors concentrate on such *historically ephemeral phenomena* as the clashes in Berlin in 1953, the discussion carried on among statesmen in Yugoslavia and other socialist countries about the best method of building socialism, Djilas' stand in favour of restoring capitalism, and particularly the abortive counter-revolutionary rising in Hungary. But in thirty or forty years these events, which, according to the authors, are symptoms of the crisis of socialism, will be of interest only to research workers in the field of history, as is the case now with respect to the armed struggle waged by Denikin and Kolchak against the Soviet Power—although at the time this struggle was of incomparably greater significance than the counter-revolutionary rising in little Hungary.

Twenty years ago the Chinese communists held only a small area in one of the mountain regions; Chiang Kai-shek controlled the whole of China (with the exception of Manchuria). But the millions strong army of Chiang Kai-shek was smashed (*in spite of American aid*) and its remnants are now in Taiwan. The Chinese people under the leadership of the Communist Party headed by Mao Tse-tung are engaged in the peaceful construction of socialism throughout China.

What made such radical changes possible?

The millions of peasants and workers in China became convinced that the policy, which the Communists put into practice at first in a small area and which they wanted to extend to the whole of China, served the interests of all the working people of China, while the policy of Chiang Kai-shek was harmful to the interests of the Chinese peasants and workers. That is why the soldiers of Chiang Kai-shek's army refused to fight against the Communists any longer and went over to their side in hundreds of thousands. None other than former U.S. Secretary of State Dean Acheson wrote in his preface to an official collection of documents¹² that Kuomintang "did not lose a

¹² *United States Relations with China*, Washington, 1949, p. XIV.

single battle ... through lack of arms or ammunition. The fact was that ... its leaders had proved incapable ... its troops had lost the will to fight, and its Government had lost popular support."

c) After the Second World War a number of countries in Europe, as well as North Korea and North Viet-Nam, became socialist states. The authors try to give their readers the impression that this was accomplished by force; that the U.S.S.R. used its army to impose socialism on these people. But that does not correspond to the truth. After the Second World War Soviet armed forces were stationed in Austria, but this country has remained capitalist to the present day. On the other hand, there never were any Soviet forces in China (with the exception of Manchuria during the war against Japan), in Viet-Nam or Albania and yet all these countries have become socialist. No country can pass from capitalism to socialism without the resolute initiative of the most politically active part of the population and the voluntary agreement of the majority of the people.

The facts I have cited are of great historical importance. They prove that, in our era, as Marx predicted, the capitalist system is being superseded by socialism. This change-over is, therefore, not merely the result of the propaganda and agitation carried on by Communists. Communist propaganda and agitation are effective only because the capitalist social order has outlived itself, because the working masses see in capitalism—which produces, besides billionaires, a permanent army of unemployed millions strong—an unjust social system and realized that socialism is a better system. It is strange that the U.S. Government, which never tires of proclaiming the superiority of American capitalism over socialism, is nevertheless afraid to grant the small Communist Party of the U.S.A. freedom to conduct agitation and propaganda on an equal footing with the big Republican and Democratic parties, that it arrests the leaders of the Communist Party, etc.

History shows that periods of transition from one social system to another are always extremely difficult periods, marked by revolutions, counter-revolutions and wars. This was true during the transition from slavery to feudal society (migration of peoples, break up of the Roman Empire). It was true of the transition from feudalism to capitalism (peasant revolts, religious wars, the French Revolution, etc.). And it is true of our days.

When the capitalist ruling class has been overthrown the capitalists themselves and their supporters, whose life under socialism becomes less pleasant than formerly, try to restore the old regime and enjoy the material and moral support of capitalist countries. In the early period of socialist construc-

tion quite a number of middle-class people and even workers do not yet think altogether along socialist lines, but retain to a considerable extent traditional capitalist habits of thought. This makes it possible in certain circumstances for reactionaries to win these people temporarily to their side, as happened, for example, in Hungary.

From time to time capitalist countries endeavour to halt the march of history by armed force. The intervention of fourteen states against the Soviet Union, the attack on the U.S.S.R. by Hitler's armies, Chiang Kai-shek's war against socialist China, Syngman Rhee's war against socialist North Korea can be cited as examples. But the historical result of all the revolutions, counter-revolutionary attempts, interventions, and wars of our epoch has been the strengthening and extension of the socialist system and the weakening of imperialism.

In the light of this basic trend in historical development the final conclusion stated by Mr. Hughes appears to be illusory: "Thus—quite literally—the destiny of world communism stands to be decided in neither Moscow nor Warsaw, nor Belgrade, nor Budapest—but in Washington."

This is pure illusion, and a very dangerous illusion at that.

The U.S.A. can, of course, try to weaken the unity of the socialist countries by peaceful means: by propaganda about "people's capitalism" and "national communism," by promising loans and military aid.

But there does exist a danger that leading political figures in the U.S.A., if they agree with Mr. Hughes that everything is decided in Washington, may, in order to "decide the destiny of world communism," resort to the device of provoking a third world war.

We, on our side, have no doubt that such a war, like the intervention of the fourteen states and the attack of Hitler's armies, would result not in the destruction of socialism, but on the contrary, in the overthrow of the capitalist system in more countries, even, perhaps, all over the whole world. But we earnestly hope that leading circles in the U.S.A. will not take this road, that the forces on the side of peace all over the world will prevent them from doing so. For although such a war, in which atomic and hydrogen weapons would be used by the belligerents, would end in the victory of the socialist countries, it would bring untold disasters on the peoples of the world, and above all on the densely populated countries of Western Europe. The consequences would be terrible not only for our generation, but for generations to come.

The assertion that "the destiny ... of communism stands to be decided ... in Washington" is false and very dangerous!

By *Rostislav Yurenev*

YOUNG

Like the Soviet state, the Soviet cinema will soon celebrate its fortieth birthday. It has long ago reached maturity! That was the word that began to be used years ago, when *Chapayev* and *Alexander Nevsky*, the films about Lenin and the rank-and-file Communist Maxim first appeared on the screen. Obviously, maturity in art is measured by different standards than in man. Only recently, the Soviet cinema lived through a period of premature senility. Now it has entered upon its second youth, and, like the young, is gathering strength.

What are the signs of youth in art? Rapid growth, eagerness to cope with new themes and genres, vigour, and love of life. And, of course, the youth of the people engaged in it. The Soviet cinema today shows all these signs.

The post-war period was a difficult and complicated one for the Soviet cinema. Post-

FILM

war rehabilitation and development absorbed the people and their art. To portray them, our film-makers needed above all to improve the ideological and artistic quality of their work.

This process went normally at first. New themes were tackled and new artistic methods of expression sought for. Some of the films made were good, and some mediocre. There were mistakes, and these were spotlighted by the critics. Discussions were held. But gradually an erroneous and even harmful theory that to improve quality, quantity had to be cut, found acceptance among the leaders of the film industry.

There is nothing wrong in trying to do only great pictures. What real artist, on tackling

his job, does not want to create a masterpiece? But the question is whether such things can be planned in advance. The production of a number of films was suspended because it was suspected that they might prove to be of only average artistic merit. Money was wasted, and the desire of many cinematographers to work frustrated. This was the beginning of "the-matic planning." Only "very significant" subjects, that is to say, potential masterpieces, were accepted, and the making of such films was entrusted only to very experienced and famous directors. The latter did indeed make some very good pictures. But they began to take longer and longer about it, and sometimes the results were failures just the same. There was a critical drop in film output, without any over-all rise in quality. Instead came standardization, didacticism, the embellishment of reality and modernization of history.

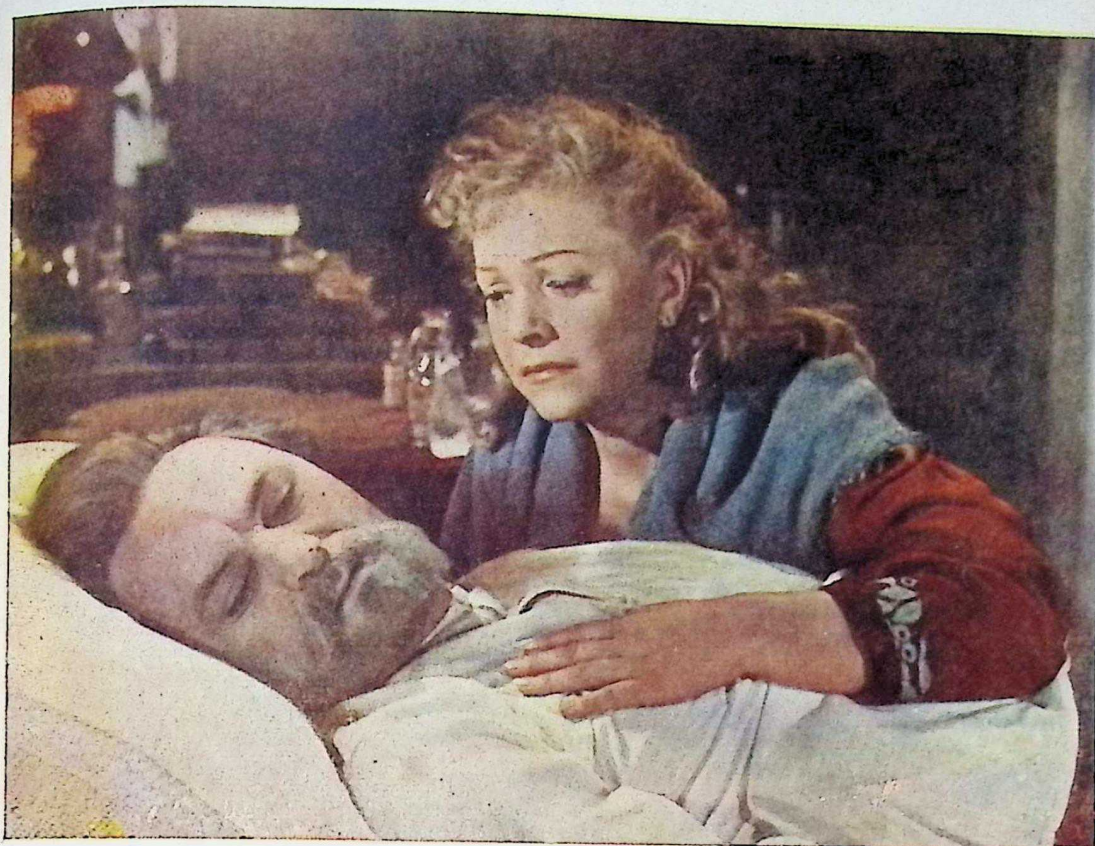
This was the period when our film industry began to show signs of senility. Happily for us, it did not last long. Many of the speakers at the 19th, and later at the 20th Congress of the Communist Party of the Soviet Union concurred with the disappointment and annoyance felt by the general public. The film industry was urged to bring its work closer to the present-day requirements, to improve its technique, to broaden its range of subjects, to revive many of the forgotten genres, and of course, to increase its output.

Our young film-makers accepted the challenge.

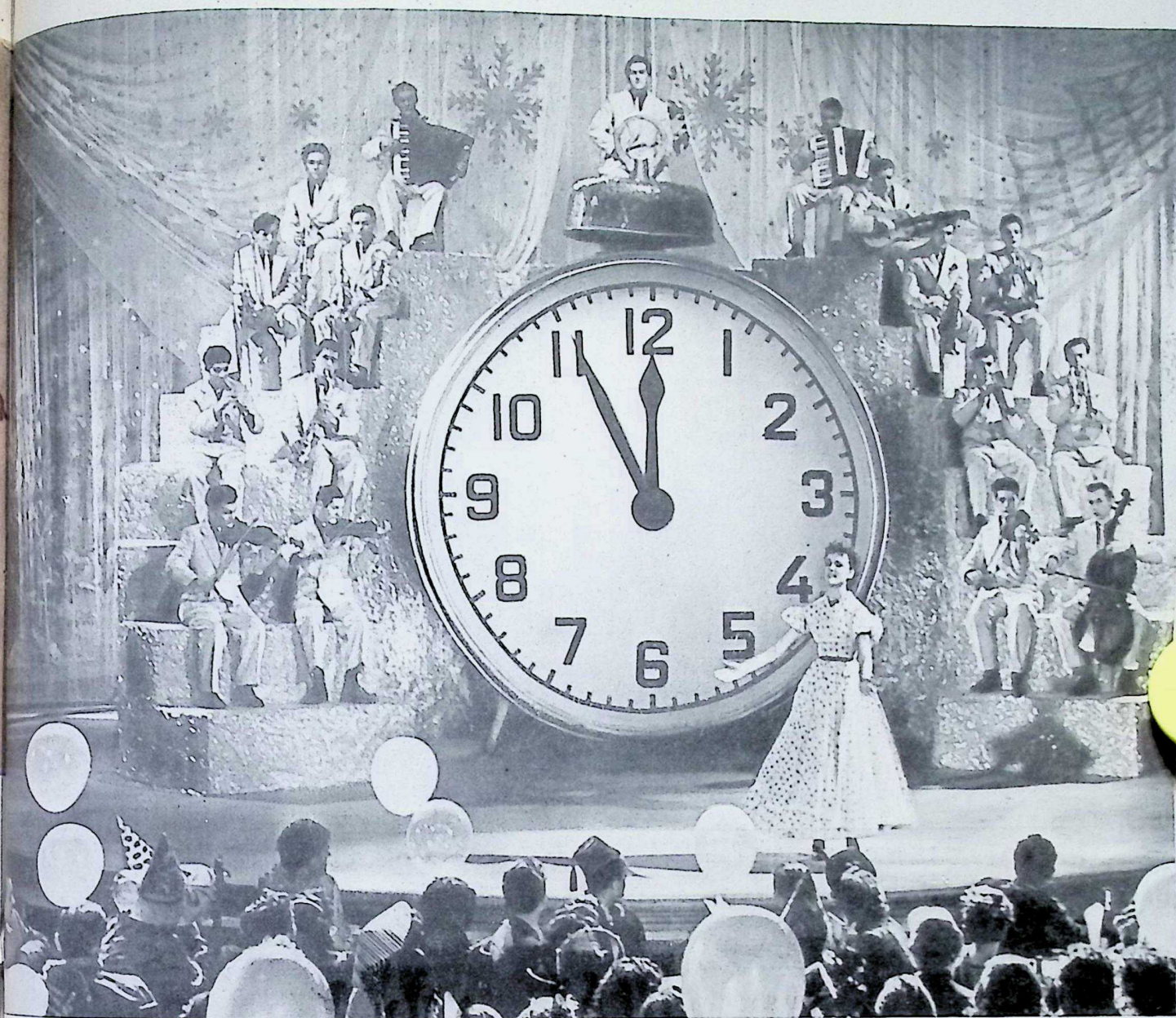
Today the output of the Soviet film industry is nearly 100 films a year. It is safe to say that three-quarters of the pictures recently released are the work of young talent. Of the 19 films made in 1956 at *Mosfilm*, our largest studio, where most of our big directors work, 11 were by young men. At *Lenfilm* and the Gorky Studio in Moscow, the proportion is even greater—nearly two-thirds of the total. At the Kiev studio, the figure is still higher, while the Odessa studio has been described as the "youth studio." All its 1956 productions were the first independent pictures of the directors concerned. It is also interesting that in last

DIRECTORS

Still from the films *The Grasshopper* (top) and
Pavel Korchagin →







Carnival Night

year's country-wide contest for the best film script, victory went to the young script writers, to those who began to write for the films recently and who have never had anything produced before.

Spectators like to see popular actors on the screen in new roles. They are able to do so much oftener now. Many actors are now starring in two or three pictures a year. To be sure,

we who like to see familiar faces on the screen are sometimes surprised. I, for one, have seen a film in which I could not recognize a single actor. All the faces and names were new.

And how about the many new names we encounter in the credit titles—cameramen, artists and composers who have made their film debuts within the past two or three years?!

Or directors—those who have the biggest part in the creation of the film, and who, when

Stills from the film *The Forty-First*

all is said and done, are chiefly responsible for it.

Our young directors have responded confidently to the challenge, and in impressive numbers. Hardly a month goes by but that we see the work of some new director.

Where have they come from, you may ask? Well, most of them have been working in films all the time, but only now are they beginning to show us their own work.

For the most part they are graduates of the State Institute of Cinematography, which has for a long time been a fertile training ground for the Soviet film industry. Vsevolod Pudovkin and Boris Barnet studied there under Lev Kuleshov and graduated in the early twenties; Mark Donskoy and Alexander Feinzimmer graduated somewhat later. Sergei Eisenstein headed the department of film direction at the institute after his return from Mexico, and wrote his important articles on the theory and history of film art and particular problems such as editing, composition, and colour while there. Many of the directors of the next generation, Stolper, Pipinashvili, Annensky, Fried and Navrotsky, studied under him. So did the older of the young directors whose names we are beginning to meet now.

Eisenstein's students Boris Buneyev, Anatoly Rybakov and Mikhail Shweitzer collaborated during the "lean years" on a first picture

called *Path of Glory*. They did not make a good team, the production ran into difficulties and had to be finished by the experienced director Leonid Lukov, while they, disheartened, abandoned independent work for a long time. The first young director from this trio to come back to film direction was Buneyev, who did a number of lyrical pictures about children at the Gorky film studio in Moscow. His most recent was *For Soviet Power*, a film version of Valentin Katayev's novel of the same name about the partisans of the Odessa catacombs during the early years of the war. Anatoly Rybakov found his niche in quite another genre—the detective film *Case No. 306*, an imaginative and dynamic piece of work which was a great success.

Mikhail Shweitzer reappeared as a director in collaboration with another of his fellow-students, Vladimir Vengerov. Together the two did an excellent adventure film for children called *The Dagger*. Vengerov continued in the same line with his interesting picture *Two Captains*, after the novel by Veniamin Kaverin. Shweitzer produced *Alien Kin* to a scenario by the young writer Vladimir Tendryakov.

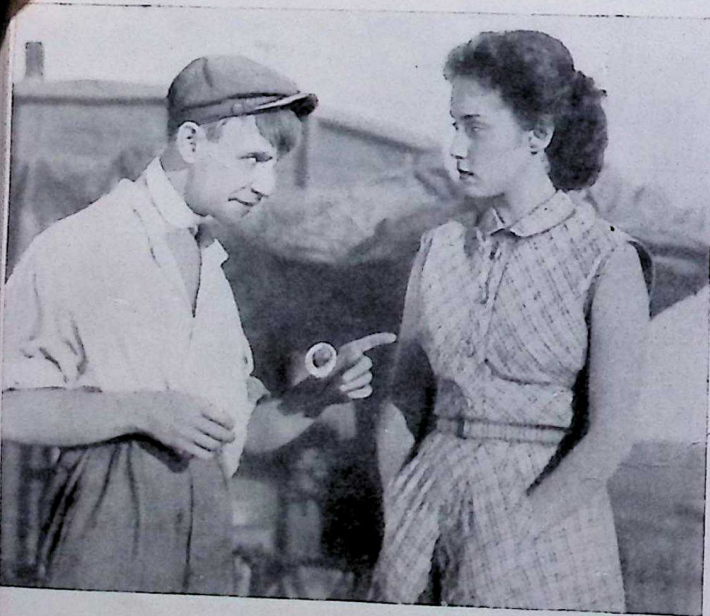
The latter film is one of the most serious and mature pictures the younger generation has yet made. In the domestic drama of a young farmer's family we see unfolded the conflict between the new socialist psychology and the old petty-bourgeois psychology. Collective-farm life is portrayed truthfully and austere, without embellishment. Characters emerge vividly in the interplay of passions. Mikhail Shweitzer has shown himself to be an original and thoughtful artist.

The subject-matter of *Alien Kin* is echoed in *The Land and Men* by Stanislav Rostotsky, another pupil of Eisenstein's. There is more poetry in Rostotsky's film, perhaps, and the satire is more pointed, but the characters are not as strong. In many ways Rostotsky follows his second teacher, Sergei Gerassimov, and strives for the same quiet, "prosaic" manner abounding in details of everyday life.

Among the many young men Sergei Gerasimov has taught at the institute since the war the first to win their spurs were Samson Samsonov and Yuri Yegorov.

Samsonov was a long time making his first film, but its success was immediate. For his material he used Chekhov's story, *The Grasshopper*. First he wrote a stage version

That Was How It Began





S. Rostotsky



S. Samsonov

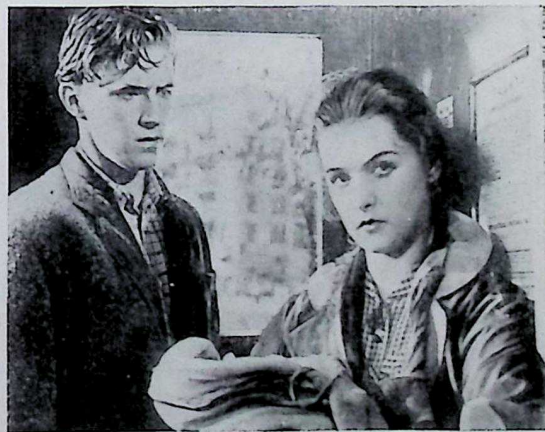
and produced it at the Moscow Film Actors' Theatre. Then, after it had been on the boards for a while, he filmed it. Long work on the roles made the acting particularly good. The characters rang true. They had psychological depth. Samsonov's picture won a prize at Cannes, and enjoyed a very successful run abroad. The splendid acting made up for the obvious theatricality of the film, its slow tempo, its rather restricted background, and certain conventionality of *mise en scènes*. Samsonov has been less successful with modern themes. His comedy *In the Store* was a clean and confident job, but not funny. He is now working on a historical revolutionary film about the Civil War, called *The Burning Miles*, based on a prize-winning scenario.

Yury Yegorov made his film debut as the traitor-translator in Gerassimov's *The Young Guard*. Then he and Yury Pobedonostsev collaborated in the writing and production of a very good play called *The Three Soldiers* at the Film Actors' Theatre. This is the story of three young men demobilized after the Patriotic War. Yegorov and Pobedonostsev did not succeed in making a film of this play, however. Next came a quick job called *It Happened in the Taiga*, an adventure film treated in the manner of a prosaic psychological narrative. It was a failure. Thereupon Yegorov tried his hand alone with a historical script, *The Frozen Sea*. The story is Arctic navigation by Russians in the 17th century. The director's inventiveness in handling the subject ensured its success. Even better was his *They Were the First*, about the hard but inspired life of Petrograd's Komsomol members in 1918. The poetry of life in the workers' outskirts and of the revolutionary ardour of the young is delineated nicely, and with warmth. The director is planning a trilogy about the Young Communist League of the

Soviet Union. He and poet Yevgeny Dolmatovsky are already working on a scenario dealing with the young people of the thirties.

Vassily Ordynsky, Yakov Segel, and Lev Kulidzhyanov finished Gerassimov's studio at the institute several years later. Their first efforts were some short films based on Chekhov's stories. Then they turned to problems affecting young people today. After a good short comedy *The Secret of Beauty*, to a script by Segel, Ordynsky did a film drama called *A Man Is Born* (the story of an abandoned young mother), while Segel and Kulidzhyanov turned to the subject of the young Komsomol members who left Moscow to work on the virgin lands in a picture called *That Was How It Began*. Ordynsky's manner is more confident, while that of Segel and Kulidzhyanov softer and more ironical. All three have inherited from Gerassimov the same preoccupation with detail, restraint and poetic lyricism. Segel and Kulidzhyanov are now producing a film based on a scenario by Olshansky, *The House I Live In*, which took first prize at the contest for the best film script.

A Man Is Born

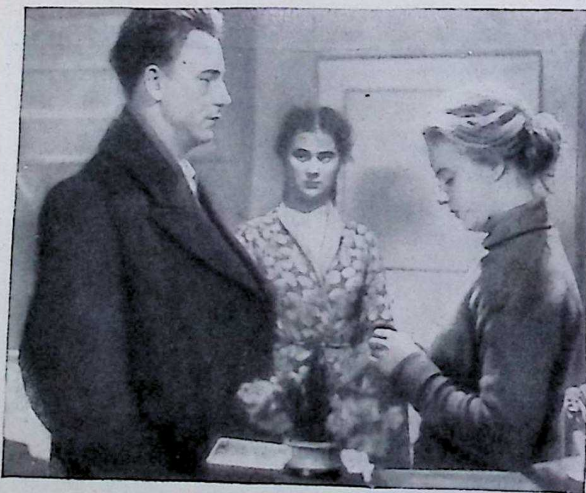




V. Naumov

A. Alov

An entirely different manner characterizes the work of Igor Savchenko's favourite pupils Alexander Alov and Vladimir Naumov. These are young men of striking, impetuous temperament, who like bold methods and striking colours. They were their teacher's assistants in his last picture, *Taras Shevchenko*, and finished it when Savchenko died. The sequences they shot show up to poor advantage however, beside the brilliant pieces Savchenko did. But Alov and Naumov were not discouraged. They went on to do *Restless Youth* at the Kiev studio, a film which treats of the events of the Civil War in Russia and the difficult reconstruction years in a fresh and original way. Continuing their work on the events of the same period, they then screened Ostrovsky's famous novel *How the Steel Was Tempered*. Their film, which they called *Pavel Korchagin*, after the hero of the book, is unquestionably one of our most interesting 1956

*Spring Comes to Zarechnaya Street*

productions and has provoked heated discussions.

The style of Alov and Naumov as directors is marked by swift movement, clever relational editing, unusual foreshortenings, and interesting composition—all signs of talent and mature craftsmanship. This is conceded by both the admirers and the critics of the film. The arguments concern the interpretation of the novel. The directors have evidently gone too far in their striving for sharp and dramatic effects. Gloomy motives of self-sacrifice to the point of self-destruction make themselves felt. But are they really as strong as to tone down the basic optimism of the novel, and is not the severity of their manner a reaction to the glamour and sugar-coating of some of our earlier films?

Alov and Naumov have two fellow-students, Felix Mironer and Marlen Khutsiyev, who are artists of quite another bent. Their *Spring Comes to Zarechnaya Street*, an Odessa production, unquestionably shows the influence of Italian neo-realism. But for all the similarity in methods, this picture is free of the pessimism and hopelessness inherent in many of the Italian films. *Spring Comes to Zarechnaya Street* is a moving, lyrical story of the pure and inspiring love of a young schoolteacher and a worker. In the same spirit, but weaker and less subtle, are *My Daughter* and *First Love*, respectively the work of Zhilin and Levin—both young directors working at the Odessa studio.

The pupils of Sergei Yutkevich and Mikhail Romm form a fourth group of young directors who have come from the State Institute of Cinematography. The most productive and experienced of them is Vladimir Bassov.

Vladimir Bassov was hardly out of the institute when he and Mstislav Korchagin did a film version of Turgenev's play *The Dependents*, taking no more than two or three months for the job. Their next film was *The School of Courage*, based on Arkady Gaidar's story of the Civil War. This bright and optimistic film, for all its dramatism remains the young filmmakers' best piece of work. When the shooting was nearing completion, Mstislav Korchagin died tragically in an air crash. Vladimir Bassov carried on, at first with Faiziyev, and then alone.

He and Faiziyev then did *The Fall of the Emirate*—a decided failure. False pomp and

cheap display were among the harsh words with which the critics greeted it. Bassov came back with a big and serious work—two pictures based on Konstantin Fedin's novels *First Joys* and *No Ordinary Summer*. Both films were received with rather cold praise by public and critics alike. Isn't there the danger that Bassov will lapse too early into a professionalism that has all the earmarks of commercialism, and that he is sacrificing his artistic individuality to the drive for output. At present he is working on a picture about the coal miners of the Far North, called *The Mine Commissar*. This film about our own times and the working class should prove a decisive test for this unquestionably talented but too impatient director.

All the five pictures Bassov has made in such a short time have not brought him the recognition his fellow-student Grigory Chukhrai has won by a single picture, *The Forty-First*. It is very rare for a first picture to be so successful. Boris Lavrenyov's story of the tragic love of a girl serving in the Red Army for a White officer has given Chukhrai the material for a romantic film in which irreconcilable class contradictions are shown to be stronger even than love. . . . The scenery—the Central Asian desert and the Aral Sea with its changing moods from dull apathy to lashing fury—serves not only as a symbol, but even as a contributing factor to the play of human passions. The critics' section of *Mosfilm* has selected *The Forty-First* as the studio's best picture for 1956. At this year's Cannes Festival its originality and romanticism won it a prize.

A year before that two other pupils of Yutkevich and Romm, the young Georgian directors Abuladze and Chkheidze, scored a victory of the same magnitude. In 1956, at Cannes, a prize for the best short feature film went to their *Lurdzha Magdany*, the story of a little donkey saved from death by children only to fall again into the clutches of an evil merchant. Lyricism and stormy temperament, sad irony and fierce indignation co-exist in this charming picture, which is distinctly national in feeling. After this first film, the directors parted ways and are now working independently.

And, last but not least, the successful first film, *Carnival Night*, produced by Eldar Ryazanov after several years of modest work on

G. Chukhrai



documentaries. This is a clever satire presented in the form of a musical comedy full of songs and laughter.

Not that I have enumerated even half our young directors, graduates of the Institute of Cinematography—that is hardly possible in the space of one article. There are many, many more working in different cities and different studios all over the country.

Are they all doing the best work they could? Well, public and critics alike have uneasily noted the appearance of dull, mediocre and uninteresting films, and quite a few of them are the work of young men. But then, youth is its own guarantee that mistakes will be corrected and progress achieved. For youth is strong, especially when it has been well trained.

In speaking of our young film directors, we must not neglect to mention those who have come to the cinema from the theatre. Their number so far is not great, but their work has attracted attention. The most successful has been Zakhar Agranenko, who directed the severe and heroic *The Immortal Garrison*, the story of the defenders of the Brest Fortress at the beginning of the war. Those who were

*The School of Courage*

surprised at the ease with which this theatre director commanded the resources of the cinema need but to be reminded that Agranenko has written a number of scenarios. One, about Shostakovich's 7th symphony and blockaded Leningrad, has already been shot at the *Mosfilm* studio under his direction. The film debut of theatre directors Voinov and Nevzorov was not as striking, but successful none the less. *Mosfilm* has started courses in film direction, to give young theatre directors and people in the related professions the opportunity to master the art of the cinema under the tutelage of Romm, Yutkevich, Raizman and other famous cinematographers.

This is a timely undertaking. The Soviet film industry is growing. The profession of film director is becoming increasingly important. The demand is greater than can be met by the graduates of the film institute, especially since it trains not only Soviet film personnel, but also many students from Bulgaria, Czechoslovakia, Poland, Hungary, China, Germany, Korea, Albania and Rumania.

The question is, therefore, where the Soviet cinema can find these additional forces? It goes without saying that the special educational establishments as well as the theatre remain the chief sources. But there is still another source, and that is amateur cinematography, as inexhaustible as it is untapped. The film shorts produced by the French "30 Group" which we had the pleasure of seeing this spring in Moscow are striking examples of what amateur cinematography can do. We know that the Paris Institute of Film Art is seriously concerned about the "competition" coming from these amateurs who have become first-class craftsmen.

In the Soviet Union amateur cinematography is in its infancy. But we are sure that in a few years it will yield its crop of film directors, script writers, cameramen and actors. And we are waiting for them!

The Soviet cinema is marking its fortieth anniversary in the flush of youth. It looks out on the world with the eyes of young and gifted cinematographers new to the field.

SCANDINAVIAN COLLECTION

Mutual understanding and friendship between the peoples of our country and their western and north-western neighbours—the Swedes, Norwegians and Finns—developed in the course of many centuries. The history of these friendly ties forms the subject of two numbers of a new scientific publication, *Scandinavian Collection*,¹ published by the Tartu University.

The town of Tartu (formerly Yuryev or Derpt) is an ancient seat of learning on the Baltic. Here various national cultures converged in continuous contact mutually enriching one another and, based on this scientific environment, certain traditions arose for studying the relations between Russia and the countries of the North.

The editors of the new publication, says the preface to the first number of the *Scandinavian Collection*, have set themselves the task of pooling the efforts of the Soviet scientists doing research in the history of the Scandinavian countries in order to investigate more comprehensively some of the more intricate or still controversial problems concerning the history of the Soviet and Scandinavian peoples.

Soviet scientists intend to concentrate on the study of peaceful periods in the history of these peoples since

these are periods when mutual relations most naturally develop. This approach has met the support of many Scandinavian scientists since it helps to disclose the deeper undercurrents of social development.

The first number deals primarily with the history of mutual economic and other relations of the peoples of these countries from the 17th century onward. Two essays of the collection which treat of the Russo-Swedish rapprochement in the thirties of the 17th century are written by a prominent scholar, Professor B. F. Porshnev, and a young Kirghiz scientist A. A. Arzumatov, and reflect the different views on this subject current among Soviet historians.

A number of authors trace the establishment of close economic ties and the development of trade between Russia and the Scandinavian countries.

The second issue covers a variety of subjects—history, foreign affairs, and the development of culture and cultural contacts.

Some periods in the history of Russia and its neighbours can be studied with adequate thoroughness only through the combined research of the scientists of the Soviet Union and the Scandinavian countries.

Therefore, of special interest in this collection is the inclusion of some essays by foreign scholars among the works presented.

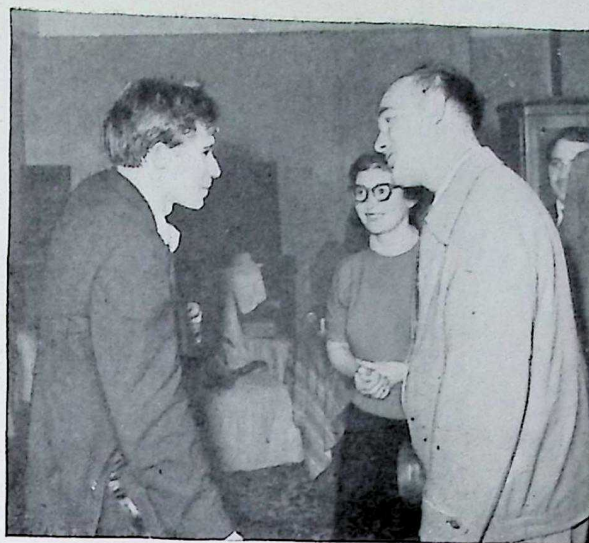
Y. Kurskov

¹ *Scandinavian Collection*, Tallinn, Estonian State Publ. H., No. 1, 1956, No. 2, 1957.

GLENN GOULD

By Professor *Heinrich Neuhaus*

The author is an outstanding pianist, the founder of a well-known Soviet school of pianoforte playing. Among those who studied under him are such masters as Emile Gilels, Yakov Zak, Yevgeny Malinin and Svyatoslav Richter.



Glenn Gould (left) and Svyatoslav Richter, the Soviet pianist

I assure you that the pianist Gould is not simply a pianist, he is a phenomenon! He is only 24, but he plays Bach as if he were one of the pupils of the Thomaskirche cantor, sharing his meals with him in the refectory and blowing the organ when his teacher played for his parishioners. Gould is not 24, he is nearly 300. I do not mean to say that Gould's playing is like a museum piece, conventionalized; by no means. The music seems to speak through his playing; the composer has been dead long since but his music is alive today and it will live long....

But Gould plays Alban Berg, a composer of our own times, with youthful conviction and an acute sense of modernity (with all the full maturity of mastery peculiar to people of exceptional talent). He performs Berg in a way that makes him accessible, understandable, as Bach becomes accessible and understandable even to those who in their hearts of hearts consider him scholastic and antiquated. Bach lives, Berg lives!

Only a tremendous talent, a great master, a lofty spirit and profound soul could so comprehend and so interpret "the old days" and "today" as can Glenn Gould. To me, his performance is of extraordinary significance in having, as it were, bridged the distance between Bach and our own days.

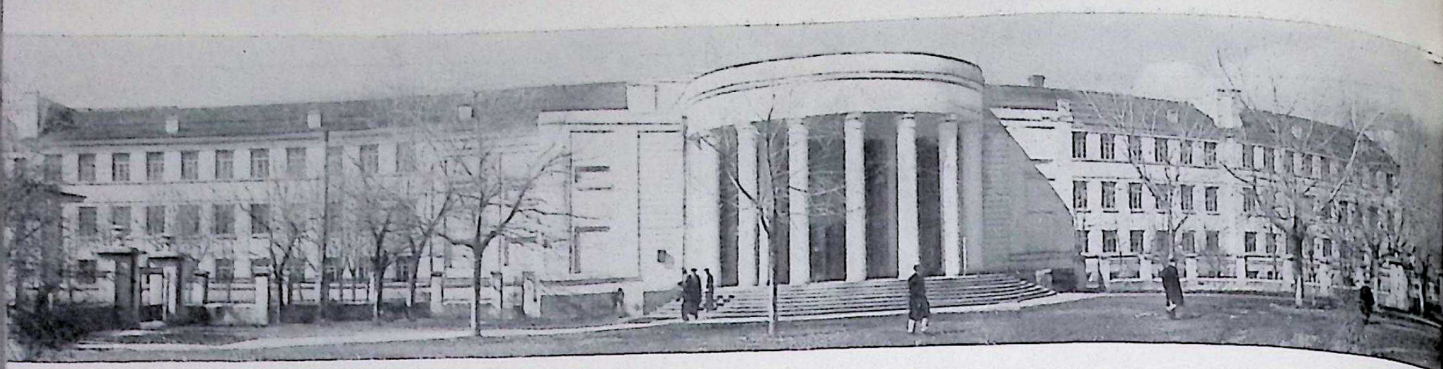
I know Gould too little, but I have an idea that all that lies between the extremities of the bridge is not so near to his heart. I may be mistaken; musicians say that he played the 2nd and 4th concerts of Beethoven amazingly well (alas, I did not hear them, but I can well believe it). However, the 30th Sonata by Beethoven op. 109 which I did hear produced an im-

pression far less powerful than Bach (particularly Bach!) and Alban Berg. There remained, of course, Gould's marvellous qualities—the flawless mastery, his clarity of thought, his wonderful phrasing and faculty for "collecting all into one whole" (integrity of conception)—but it seemed to me that he tried (like Artur Schnabel) to make Beethoven more "accessible" than he really is (which, by the way, is a thing Svyatoslav Richter never does). Not to lower the heights; not to render "elevated speech" *in lingua volgare*, but to make these heights, this quality of the unapproachable and inaccessible, natural and understandable; to show that the Alps and the Himalayas are phenomena as natural as the plains, the hills and the meadows—may I be forgiven, but it seems to me that this is a problem as yet not fully solved by Gould. It may be that what I am dreaming of can be heard only in a performance by the author himself. But Gould has a talent, a soul of such range and volume that one's thoughts involuntarily soar upwards to the Himalayas.

The visit of Glenn Gould was an event in our lives. He is a living embodiment of Pushkin's words: "Inspiration is a disposition of the soul to the most sensitive receptiveness and comprehension of impressions."

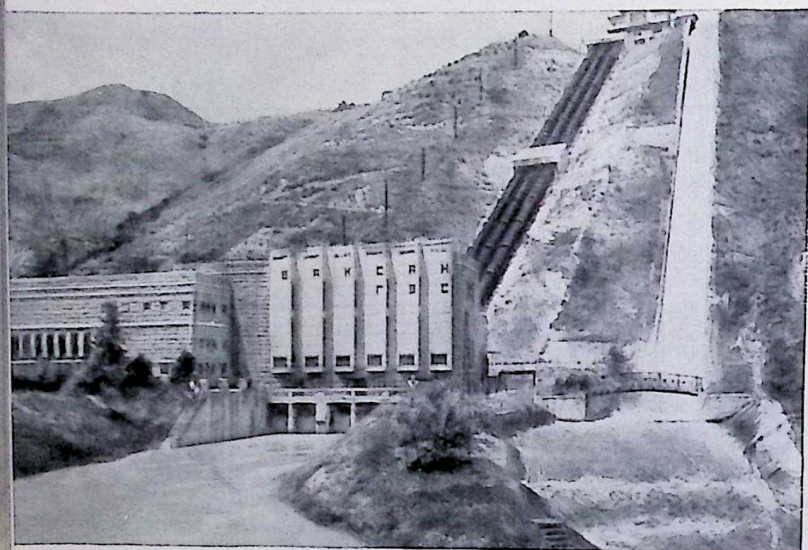
I could write pages and pages of detailed description of the Canadian pianist's performance—of the "stylistic" peculiarities of his sound, his rhythm (exquisite!), his rich and perfect technique....

In conclusion, I can only say that I passionately want to have in my home the records of all the works of Bach played by Glenn Gould.



The new Kabardinian University building

KABARDINO-BALKARIA



A hydroelectric power plant on the Baksan River

The Kabardino-Balkarian Autonomous Soviet Socialist Republic is situated in the foothills of the Caucasus, in the valleys of the swift-flowing Terek and its tributaries.

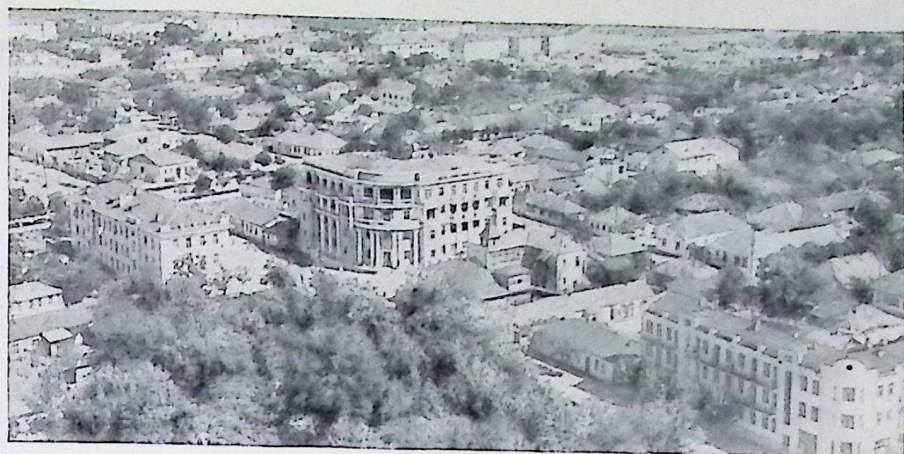
For centuries the Kabardinian people lived under the yoke of the Turkish-Crimean invaders. Kabardia's voluntarily accession to Russia, just 400 years ago (the anniversary was celebrated in July), saved the Kabardinian and Balkar peoples from national extinction. However, only the October Revolution gave them full freedom, providing the necessary conditions for their economic and cultural development.

The capital of the republic, Nalchik, has changed greatly since the days before the Revolution when it was a small, faraway town. Today it can boast of an engineering works, wood-working, meat-packing, confectionary and other factories. It has a research institute, a national drama theatre, a philharmonic society and a republican library.

New towns sprung up in the republic. One of them is the mining town of Tyrnyauz and another the wine-making centre of Dokshukino.

Tyrnyauz—a new mountain town





Nalchik—capital of the Kabardino-Balkarian Autonomous Republic

The Kafa—a popular Kabardinian folk dance



The foothills of the Elbrus

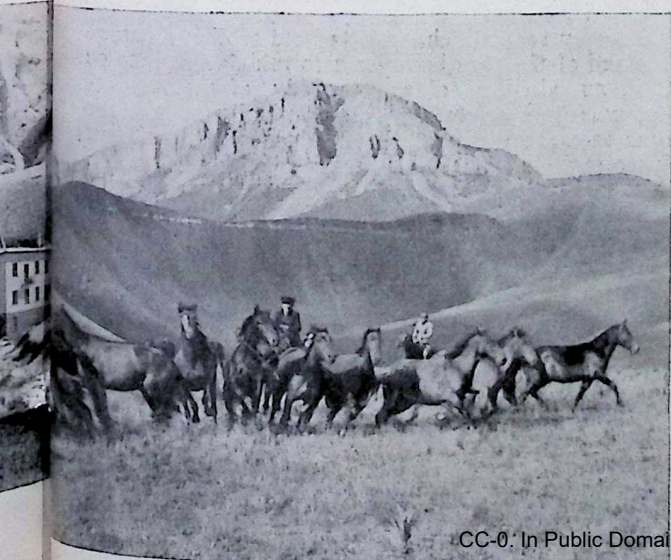
New branches of industry have also been created in Kabardino-Balkaria, including ore-mining and the production of textiles and building materials. Coal and molybdenum are mined.

The hamlets and villages have changed. The building of new irrigation networks has resulted in a big extension of the cultivated area and an increase in the harvest yield. Farm work has been mechanized. The famous Kabardinian horses, flocks of pedigreed sheep and goats and herds of cattle graze high up in the alpine meadows.

Before the October Revolution there were only 13 elementary schools in the area. Today there are over 300 schools and other educational establishments. The Kabardino-Balkarian University will soon open in Nalchik.

Thousands of tourists and alpine climbers come to Nalchik from all parts of the Soviet Union. Here they set out to climb the Elbrus, the highest peak in the Caucasus.

A herd of the famous Kabardinian horses



Alpine pasture





ART OF MILITANT HUMANISM

(Bertolt Brecht's Theatre in the U.S.S.R.)

The visit of the *Berliner Ensemble* was eagerly awaited by theatre-goers both in Moscow and in Leningrad. The very first performances by this wonderful theatre were not only hailed as a gala event in the arts, but also gave rise to heated artistic discussions.

Both admirers and critics of the *Berliner Ensemble* invariably agree on two points. Firstly, they agree that this is a thought-provoking theatre, which compels everyone in the audience to think, regardless of whether he or she is beaming with delight or frowning with disapproval. Secondly, they agree that everything in this theatre—the content of the plays and their stage production—has a definite and distinct unity.

The four productions of the Brecht Theatre shown in Moscow and Leningrad differ markedly. But no matter how different are the conflicts, epochs, styles, and characters in the philosophical tragedy *The Life of Galilei*, the social and psychological tragedy *Mother Courage and Her Children*, the allegoric fairy tale drama *The Caucasian Chalk Circle*, and the grotesque comedy *Trumpets and Drums*, all of them bear the imprint of the typically Brechtian passionate and purposeful concern with contemporary problems. In each drama and in each performance all the component parts are subordinated to the basic, key ideas of the plot. Brecht was never afraid of the accusation that he was biased, he made no secret of his intention of impressing some particular idea on the audience, of producing some particular sensations and arousing a certain train of associations. He is truthful not only in his poetic creation of characters, but also in his attitude to his audience both as an author and as a producer. By each episode and by each *mise en scène* he seemed to be saying: "Here it is, the truth, this is what must be said and shown so that people shall understand not only this human destiny or event, but also the laws of social development which it embodies."

Bertolt Brecht succeeded in finding and training worthy pupils—producers and actors inspired by his ideas and his method.

Helene Weigel was unanimously acclaimed by Soviet audiences. Her mother Courage unquestionably ranks among the finest theatrical achievements in the world. An extremely thoughtful actress, she boldly,

confidently, and with remarkable ease draws upon the most varied means: sharply-defined, almost grotesque print-like pictures and subtle lyrical water-colours, sweeping, colourful, contrasting expressionist strokes and precise, all but naturalistic finish, the painstaking touching up of tiny details. The character she creates is tragically contradictory and real in every little respect. In this way she enables the audience to appreciate every nuance of a magnificently Brechtian, dialectically expressive character. Her mother Courage is a devoted mother, ready to defend her children knife in hand; at the same time she is an avaricious sutler who haggles even when the fate of her son is at stake. She is bold to the point of impudence, clever and witty to the point of brazenness, rude and brutal, but she is capable of falling head over heels in love with a gay rogue of a cook and then, without hesitation, sacrificing her love and her last hope of happiness for the sake of her daughter.

Helene Weigel portrays her character inexorably sinking lower and lower towards appalling and hopeless loneliness. Mother Courage is tragically guilty of serving war, and nothing can redeem this. A loving, sensible mother, she recklessly brings about the death of her children. The war which she invoked as a breadwinner mercilessly destroys all her hopes and plans. Thus the fate of the central character and the life-stories of all connected with her, as well as separate episodes of the play, are a vigorous and irrefutable condemnation of war and of the very spirit of militarism, which cripples and destroys people.

The deeply realistic character of old mother Courage by the end of the play becomes a formidable and tragic symbol, an allegory of the tragedy of mother-Germany, who just as vainly and criminally sought her fortune in wars which led to the loss of her children and her own undoing.

This central character and all the others, like the principal conflict in the play and all its episodes, reflect a typically Brechtian portrayal of the common folk, a loving portrayal, but mercilessly truthful, without the least shadow of idealization or sentimentality, but with genuine, live compassion, respect, and deep understanding.

Ernst Busch, the famed German working-class singer, appears in Brecht's dramas as an actor and thinker, who combines mature and sagacious skill with

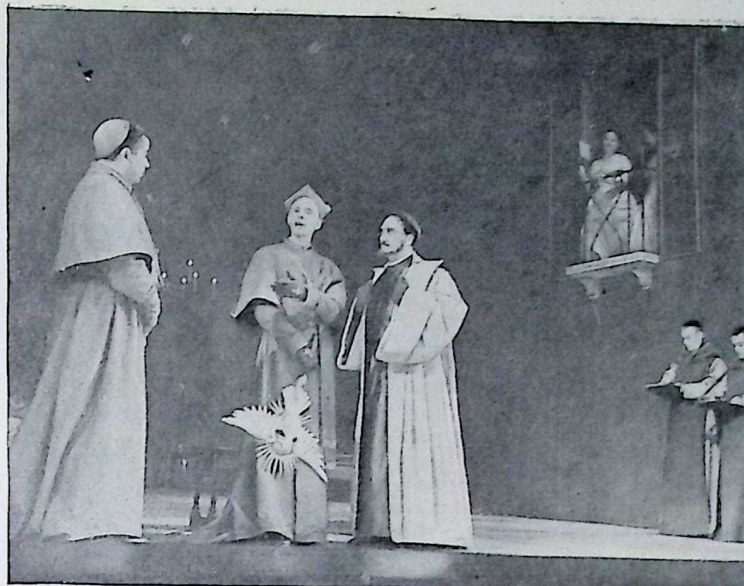
inexhaustible youthful ardour. His Galilei is so surprising, so extraordinary, and so out of keeping with all our traditional and legendary notions about the great scientist that we are at first amazed, taken aback, and reluctant to accept him, but after a time we take him for granted and cannot imagine him otherwise. There are some features which this character has in common with mother Courage: a strong and proud will, an unflagging love for life, passion, an intellect bold to the extent of being cynical, and a none-too-strict conscience. Just as for the old sutler bargaining is not merely an occupation, but a delight, so Galilei delights in his scientific research. And just as old mother Courage gradually sinks lower and lower, growing decrepit, just as she renounces her own son to save the rest of the family and then, in her tragic loneliness, finds the strength to carry on with her drudgery, so Galilei, stricken in years, sinking, having faint-heartedly betrayed the truth, betrayed science to avoid further physical torment, continues doggedly and passionately to work at his research and furtively, deceiving the spies of the inquisition, compiles his treatise on new physics.

But Galilei—and in this lies his essential, his fundamental distinction from mother Courage—also musters the strength and has the great clarity of thought needed for merciless self-analysis to denounce his own frailty and treachery and what is more, to produce a clear definition of the historical significance of scientific progress. These features of unquestionable similarity of characters and conflicts, which are at the same time so profoundly different, reflect the general trend of all of Brecht's work.

Socialist ethics were the invariable yardstick of Brecht the artist. This found expression not in rhetorical digressions, not in abstract reasoning, but directly in his characters, in their development and stories, in concrete dramatic situations. It is this common and invariable ethical and moral criterion that accounts for the unexpected similarity of absolutely different characters and is responsible for the amazingly natural topicality of these plays about days of old.

In the concluding scene, Ernst Busch as Galilei, the great scientist, great in wisdom and scientific achievements, but weighed down by a great guilt, becomes a stern warning to the scientists of today in the capital-

Mother Courage. A scene from Act I



Scene from Galilei

ist world. This idea of Brecht's, which makes his Galilei, so to say, a "contemporary" of the atom bomb, is conveyed to the audience by Busch with remarkable forcefulness. Incidentally, Brecht made a point of emphasizing that he wrote this play at a time when German physicists had split the uranium atom.

Ernst Busch's versatile talent was also revealed by his rendering of such roles as that of the cook in *Mother Courage* and that of Judge Azdac in *The Caucasian Chalk Circle*. The concert he consented to give at the Literary Club was a happy event for all his old Moscow friends, who remember his concerts in 1936-1937.

Much deserved success was also enjoyed by many other members of the *Berliner Ensemble* company. The highly gifted Angelika Hurwicz created strong and expressive, truthful and moving characters of ordinary women who rise to become heroines: Grusche in *The Caucasian Chalk Circle* and the mute Kathrin in *Mother Courage*.

Regine Lutz delighted Moscow audiences with the remarkably rich and vivid colours in her artistic palette. She is the mischievous and lyrically gentle Victoria in *Trumpets and Drums*, the light-minded and rather plain, brazen and suffering, greedy and kind Yvette in *Mother Courage*, and, finally, Galilei's daughter Virginia, who in the course of the play is transformed by the hounding of the priests from a cheerful and trusting girl into a fanatical and curish old maid.

An unforgettable character, that of Mother Courage's youthful son whom war turns into a cut-throat and murderer, has been created by Ekkehard Schall.

The wonderful master of the grotesque, Wolf Beneckendorff is superb in the smaller roles of the butler Simpkins (in *Trumpets and Drums*), the senile cardinal (in *Galilei*), and the old colonel and bridegroom (in *Mother Courage*).

The acting of practically every member of the company merits high praise, while together they form a magnificent ensemble, in which their diverse artistic



Members of the *Berliner Ensemble* Company with Soviet actors in Moscow. Left to right: People's Artist of the U.S.S.R. Yury Zavatsky, People's Artist of the Russian Federation Faina Ranevskaya, Helene Weigel, Angelika Hurwicz and Regine Lutz, and People's Artist of the R.S.F.S.R. Maxim Strauch

personalities, temperaments, and styles of acting are blended in the unity of Brecht's productions, a unity arising from the common political and ethical ideas at the basis of all the plays.

Each of the productions gave rise to much heated argument. This was aroused above all by the original methods of Brecht's theatre, by the accentuated restraint in employing artistic means and by the combination of realistic and even naturalistic elements with highly symbolic ones.

There was an argument regarding the boundaries or "boundlessness" of realism on the stage, the principles and methods of acting, the developing of artistic talent, the tasks and "limits of power" of the producer, the relationship of rational and emotional elements in theatrical art, and so on and so forth. Moreover, our Berlin guests were not only "food" for argument, but also took part in the debates.

But regardless of the concrete outcome of each particular controversy, their general result was a sincere feeling of artistic satisfaction and an awareness that all the parties to the discussion had gained vivid ideas about new paths in theatrical art.

Soviet critics and art and literary workers generally have noted with particular satisfaction those

features of Brecht's work as a playwright and producer which enrich and expand the possibilities of truthfully expressing on the stage the great laws of historical development and the complex contradictions that arise in human relationships and social and personal destinies.

Many of our consistent opponents and inconsistent friends abroad have in recent years been with one accord renouncing "socialist realism," declaring it to be either a "myth" or a "conservative dogma," etc. Yet at the same time the work of Brecht and of his pupils and spiritual heirs has become one of the most vivid and convincing manifestations and expressions of precisely the ideological and aesthetical principles of socialist realism.

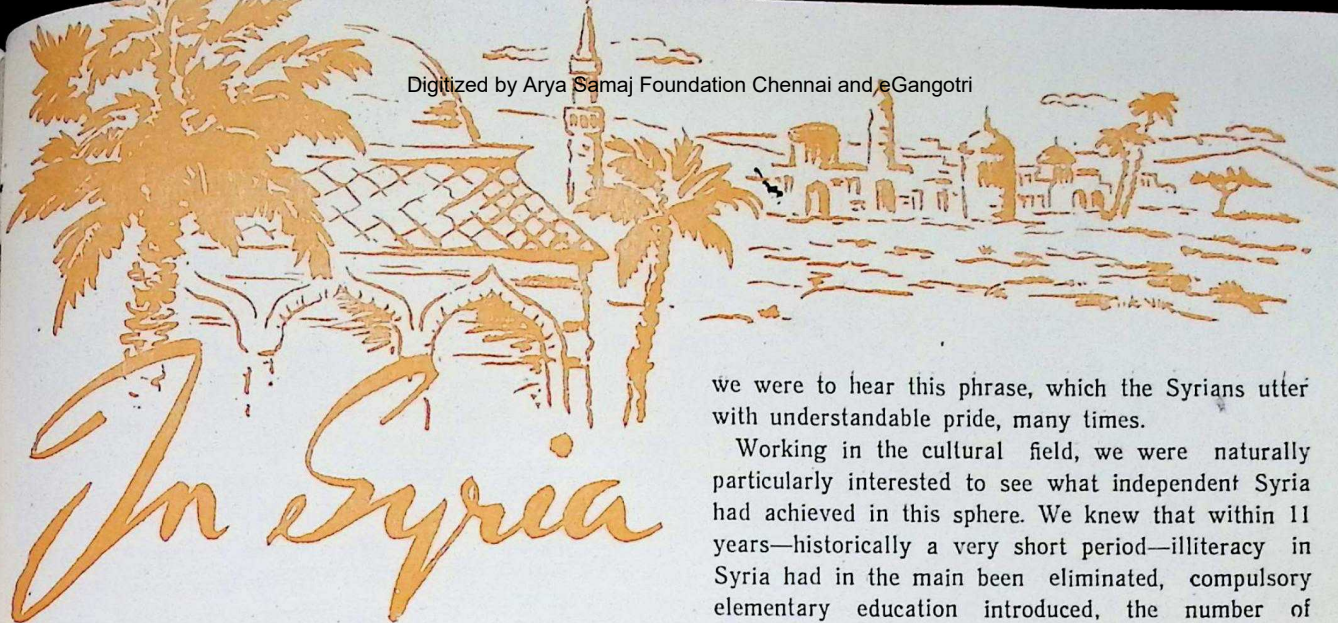
Brecht was not only a poet, not only a poet-playwright and poet-producer, but also a painstaking art theoretician. In his work he embodied, while in his theoretical writings he examined and ardently advocated the principles of socialist realism, of art which seeks truthfully to portray the life of society and of individuals first and foremost as a conflict of contradictions, as the living reality of a world which is in constant development and change and which demands change of art expressing, through the medium of characters and of pictures of reality, social and historical laws, the great truth of socialist ideas, the beneficial power of socialist humanism. And for Brecht such art, far from ruling out, intrinsically presupposes freedom of aesthetic innovation, of bold artistic experiment.

The remarkable diversity of the poetic and dramatic means by which Brecht's ideas are put into practice is a striking and graphic illustration of how infinite are the potentialities of art of socialist realism.

Each of the theatre's productions becomes convincing proof of the fundamental, qualitative novelty of this art, as compared with other epochs, other methods and trends in realistic art, because the ideological and aesthetical principles of socialist realism are immeasurably broader and have a greater capacity than the norms of traditional realistic aesthetics. Just as the Marxist-Leninist outlook is based on mastering the achievements of human thought throughout the ages, so the art of socialist realism, arising out of this outlook, is mastering the means of artistic expression that have been and are being evolved in all countries by all real artists to portray external and internal laws and all the aspects and phenomena of reality.

In Brecht's magnificent theatre the Soviet audience saluted its bold and sagacious innovation, scintillating with imagination and yet at the same time relentlessly truthful; they saluted the *Berliner Ensemble* as masters of a militant and passionate art. All the finest human emotions—supreme joy and purifying sorrow, righteous indignation and tender compassion—are mobilized by them in the great battle for peace, freedom, and human happiness.

Lev Kopelev



(TRAVEL NOTES BY A MEMBER
OF A DELEGATION)

G. Kalishyan,

Vice-Chairman of the VOKS Board

"Come to Damascus," our Syrian guests had said in Moscow, "come and see our country. You will see many interesting things and, most important of all, you will receive an impression of what our people have been able to achieve since we won our national independence 11 years ago." So, thanks to a kind invitation from the Syrian Society for Cultural Relations with the Soviet Union we, the members of a VOKS delegation, found ourselves in Damascus.

This beautiful ancient city lies at the foot of the Qassiun Mountain and is surrounded by a green belt approximately 20 miles long and 2-3 miles wide, which is called Ghuta Damas. The city is rapidly expanding. During the past 10 years, whole new residential blocks have been built with simple, graceful architectural lines, as well as many new elementary and secondary schools and hospitals. The assembly hall of the Syrian Parliament, decorated with inlay of amazingly delicate design and unusual colour combinations, is most impressive. Abou Souleiman el-Hayat, a skilful Syrian craftsman, worked for three years on it.

We must also mention the recently finished two-storey building of the City Hospital, which has been cleverly designed to give the greatest technical advantages for the treatment of patients, six corridors radiate from the centre, corresponding to the number of hospital departments.

"The hospital has been built since we won our independence." This was the first thing that Dr. Mounir Chaura, the chief surgeon, told us as we mounted the broad marble staircase of the hospital. Subsequently

we were to hear this phrase, which the Syrians utter with understandable pride, many times.

Working in the cultural field, we were naturally particularly interested to see what independent Syria had achieved in this sphere. We knew that within 11 years—historically a very short period—illiteracy in Syria had in the main been eliminated, compulsory elementary education introduced, the number of pupils more than doubled, and the number of elementary schools increased two and a half times.

How did the Syrian people achieve this, what is behind these facts and figures?

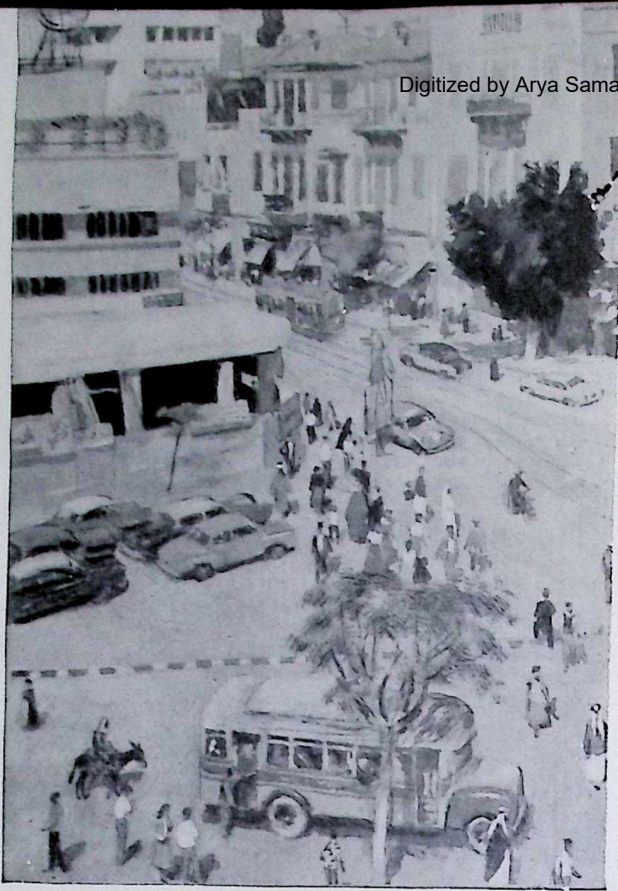
Inquiring about the school-building programme, we heard about another fact which is typical of the nation-wide enthusiasm and unity of purpose that is a feature of modern Syria. In Aleppo we were told about "the half-piastre," an indirect tax, which, with the population's approval, has been placed on certain consumer goods. The funds thus collected are to be spent exclusively on the building of new schools. Of course this alone would have been insufficient to cover the large expenses of the school-building programme, but they were a substantial popular contribution to the allocations made in the state budget allocations for school-building purposes.

We visited general schools and music schools, a teacher's training and agricultural colleges.

The agricultural college was founded in 1948. It has 10 professors and instructors and 204 students attend its three-year course. Tuition and board are free of charge. The college admits students who have finished the nine-year secondary school with special emphasis



The Soviet delegation in Damascus



In the centre of Damascus



A street café

The drawings reproduced on pages 84 and 85 are taken from O. Vereisky's *Syrian Album*

on agriculture, but gives preference to candidates from rural areas, taking into consideration the particular requirements of the area in question. "A college like this did not and could not exist under colonial rule," the students told us.

Every year 40 agricultural specialists graduate from the college and return to the villages from which they came, to bring the knowledge they acquired to the peasants and help them improve the cultivation of their land.

The expanding network of elementary schools needs qualified teachers, and for their training the Syrian Government has set up special teachers' training colleges. To replace the two-year courses at three secondary schools which under the colonial administration had trained 25 teachers annually, the republic has established four women's and four men's colleges from which more than 500 teachers graduate every year.

We went to see the women's college in Damascus. Three-quarters of the students are from rural areas. They receive a State scholarship. After graduating the young teachers are obliged to work for nine years in accordance with directions received from the Ministry of Education, including four years in village schools. If a teacher refuses an appointment he has to return the money he received while studying. But such cases are extremely rare. It is worth mentioning that the colleges' curriculum includes such subjects as needlework, dressmaking, calligraphy and housekeeping. In their free time the students can join one of the 16 study groups, whose aim is to consolidate and to develop further the knowledge received during the lectures. Members of the groups produce plays and concerts and organize literary evenings. The college has also its own wall newspaper, *Liberation*.

Before Syria became independent it had no national music schools. Now there are two, one in Damascus and one in Aleppo. The students include many factory and office workers who attend classes in the evenings. We went to a concert in one of these schools. It was a great pleasure to see these talented young people who were so successfully mastering music and national dances. The director of the school, Mahdi el-Akadi told us that in addition to European music the school pays great attention to the history of music and song in the Arabic countries and to the playing of ancient and modern national instruments.

We went also to the university of Damascus, which has more than 6,600 students including over a 1,000 girls, the Academy of Literature and Language and the Society for the Protection of Children which devotes much attention to the education of juvenile delinquents. It is difficult to do justice to the activities of each of

these organizations within the limits of travel notes. This applies also to the Syrian National Museum with its priceless treasures of ancient Arab culture. One can see the surviving monuments of this culture in Damascus, Aleppo, Homs, Latakia, and in many Syrian villages. They are carefully protected by the Government. A number of archaeological excavations are being conducted which will provide new and interesting information on the ancient Arab world.

During our comparatively short visit we managed to see and learn a great deal. This was mainly due to the cordial and friendly reception which our delegation received wherever it went and the strong desire to help and assist us which we felt everywhere. We regarded this as a demonstration of the friendship and respect which the Arab nations, and in particular the people of Syria, feel towards the Soviet Union. Many ordinary Syrians have a somewhat restricted knowledge of the social, economic and cultural life of the Soviet Union. For 11 years is a short period in which to remedy completely the political consequences of colonial rule which prevented the people from getting acquainted with the life and work of the Soviet people. But it was evident that the widest circles of the Syrian population have now a correct view of the nature of the Soviet state and its peaceful foreign policy. They know that it wages a consistent struggle for the peaceful co-existence of countries with different social systems and that the people of the U.S.S.R. support the nations who defend their freedom and independence. Syria values the deep respect and friendly sympathy the Soviet people feel for the Arab nations. We were told that intellectual circles in Syria desire to develop and to strengthen cultural co-operation with the Soviet Union and to exchange opinions on experience in the spheres of science, literature and art. The Syrian Society for Cultural Relations with the Soviet Union, headed by Dr. Camille Ayade, professor of Damascus University, has during its short time done much valuable work in promoting the exchange of cultural delegations and acquainting the Syrian people with Soviet culture and the Soviet people with Syrian culture. The agreement on cultural co-operation signed by the U.S.S.R. and Syria gives a broader perspective to the activities of the Society which sees the implementation of this agreement as its main task.

On leaving Syria we parted from our friends old and new with a feeling of sincere gratitude for the cordial and friendly hospitality they had accorded us. We took with us vivid impressions and much useful information about the life and work of this gifted and industrious people, confidently pursuing the path to happiness and prosperity.



Street scenes

An Arab's portrait



The Soviet Exhibition in Damascus





The new Children's World department store has everything from comfortable children's furniture to tiny coloured pencils. The daily turnover is 4.5 million rubles. The store has 117 departments with 1,200 salesgirls. The most interesting section, naturally, is the toy department. Little Tanya thinks it's a wonderful day: she got three dolls instead of the promised one, and among them—an old dream this—a long-nosed Pinocchio

NEWS *in Pictures*

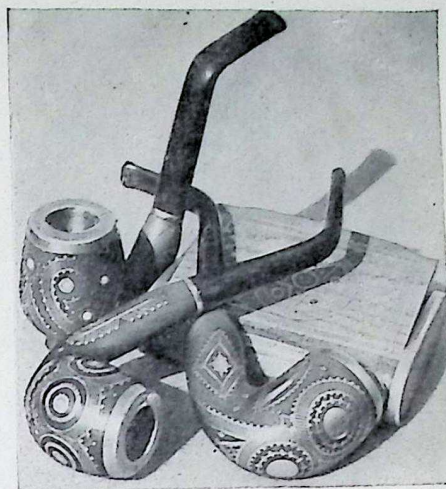
"Close your eyes and imagine yourselves in Mexico," said a Russian compère in introducing the popular Mexican vocal trio, Los Mexicanos, the brothers Victor, Juan and Salvador Roche Diaz.

The brothers spent six years touring their country to collect songs. Their repertoire now includes rancheras, boleros, and village town songs

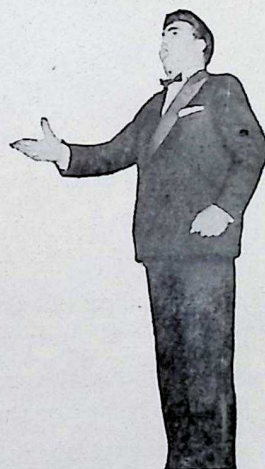




Raissa Struchkova and Yury Kondratov, of the Bolshoi ballet company, have again won the hearts of exacting Moscow audiences as Gayaneh and Armen in the theatre's latest production, the ballet *Gayaneh* by Aram Khachaturyan, for which an entirely new libretto was written. Staged originally at the Kirov Theatre of Opera and Ballet in Leningrad in 1947, this ballet is one of the best composed in the U.S.S.R.



These pipes and cigarette cases—to be exhibited at the Brussels World Fair—were made in the Daghestan village of Untsukul. It has long been famous for its walking-sticks, caskets, cigarette cases, wooden plates and smoking pipes, decorated with folk patterns



"Italian melodies. Traditional and modern Italian songs sung by Italian radio and TV artists under the direction of composer and conductor Nello Segurini," announced the posters in Moscow, Leningrad and Kiev. Interest in the performances was keen. Nor were Soviet music lovers disappointed in their expectations. Our photo shows Marcella Altieri, Maura Patrignani, Claudio Terni and Peppino Principe, the wizard of the accordion

FOREIGN LANGUAGES IN THE SCHOOLS OF MOSCOW AND LENINGRAD

By Professor Dr. *Otto Hermenau*

In Moscow and Leningrad, the largest two cities of the Soviet Union, one often hears people talking in foreign languages, among them European, Asian and African languages spoken by many millions, and also dialects known only to a few thousands.

In these notes I should like to recount my impressions about the teaching of the West-European languages in the U.S.S.R.

The study of foreign languages, especially in school, is a difficult matter. It is enough to recall the sharp criticisms of the organization of foreign-language teaching made by parents, educationalists and the educational establishments concerned. Is it really true that foreign-language teaching is quite ineffective? Can one therefore ask: "Why should every child have to study a foreign language?"

Such a question is, of course, inadmissible in a modern society. We all know that in addition to a strong attachment to his native country, man has a deep-rooted need to find out about the unknown, distant and strange.

Even in my childhood I was irresistibly drawn towards foreign languages. As a small boy in Berlin I was not only attracted by the pictures of beautiful landscapes and towns in the windows of the travel agencies but also by the words printed below them. I tried to guess the meaning of the strange writing on the exciting postage stamps. As I grew older, I came to realize that foreign languages are the key to the understanding of other nations, their way of life and their culture.

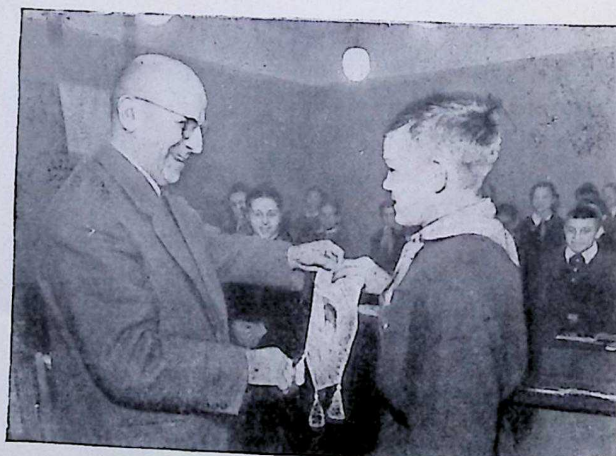
Language is undoubtedly the chief medium of communication between people. The compulsory teaching of foreign languages is today warmly advocated in all peace-loving countries, and in many it has become an integral part of the general system of compulsory education.

But we must admit that we are not completely satisfied with the results achieved. Many believe that other countries have better methods of teaching foreign languages than their own. It is therefore understandable that during my visit to the Soviet Union I was particularly interested to find out to what degree Soviet children are mastering German, English and French. My Soviet colleagues were similarly interested to know how well German children speak Russian.

Of course, not all German or Soviet children speak a foreign language equally well or equally badly. A good teacher who knows how to utilize the language



Members of the cultural delegation of the G.D.R. met foreign-language teachers at a foreign languages evening in the Dzerzhinsky District of Moscow



Professor Hermenau presents the pennant of the Central Board of the German-Soviet Friendship Society to the monitor of the 6th form of School No. 153 in Leningrad

material, and also such auxiliary means as foreign correspondence, visual aids, records, and sound films, will as a result of his creative approach achieve better results with the same pupils than a teacher who works mechanically.

I had the opportunity to attend German and English lessons in several classes of school No. 607 in Moscow. The teachers had excellent command of the languages and tried to draw their pupils into unforced conversation. As in all other countries, they succeeded better with the 5th form than the 9th, for the older children are self-conscious and fear to make mistakes and in that way make themselves seem foolish in the eyes of a visitor. After the lesson I talked to the children. At first I could not be sure that I was keeping within the limits of the material they had learned. Therefore, it would have been premature to conclude from their restraint that their knowledge was rather limited. Later, during talks in various classes I found out that a number of students were quite capable of conducting conversations in German, English or French.

I consider that special foreign-language classrooms help to increase interest in the study of the language and promote progress. Rooms in which foreign languages are taught correspond to the physics, chemistry, and biology laboratories which have been in existence for a long time. All the necessary materials are readily available. This makes it possible to conduct the lesson in a lively, interesting way with the help of drawings and photographs. Such rooms in Soviet schools remind me of the German-Soviet friendship classrooms in some schools in the G.D.R., for instance in Magdeburg, where Russian lessons are held.

The exchange of letters with children in other countries is of special importance for the teaching of foreign languages. It helps to enliven the subject. The foreign-language teacher should timely and in a friendly way give the correspondence a useful direction.

I was present at an evening meeting held as part of the preparations for the Sixth World Youth Festival in a splendid club in the Dzerzhinsky District of Moscow. The programme included poems and songs of

many nations performed by the pupils of the upper forms. Side by side with Chopin's works we heard English songs, such as *My Bonny Lies Over the Ocean*, and French songs. The performers seemed quite at ease and had a good pronunciation. They read poems by Goethe and Heine with great feeling. All the young artists tried hard to make their numbers a success. They found it most difficult to comply with the rule established for the evening: to talk only in a foreign language. However, many pupils courageously did so both during the interval and after the official part was over.

A most pleasant event which I remember with gratitude was my meeting with the pupils of school No. 322 in Leningrad and their German teacher. R. Zlatogorskaya, the well-known author of German textbooks and of works on the methodology of teaching in Soviet schools. Within a few minutes lively conversation in German began. Then the children sang German songs, for example, *Der Kuckuck und der Esel*, and read poems. Their pronunciation was irreproachable. The most exciting moment was when a girl, E. Zhukova, a young poet, read Heine's *Lorelei* in her own very successful translation.

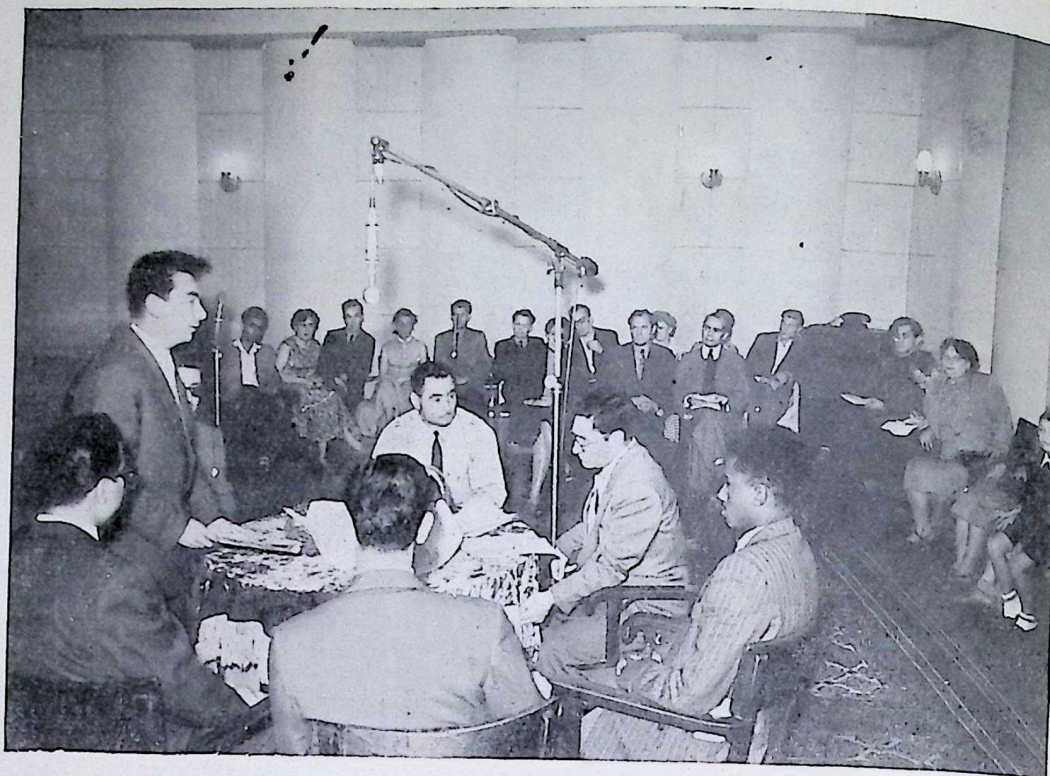
In the Kirov Palace of Culture in Leningrad there are many study groups where young people and adults improve their knowledge of the foreign language they studied in school, or take up a new one.

Much attention is paid in the U.S.S.R. to the training of foreign-language teachers and to raising their qualification. My many talks with colleagues convinced me that much valuable work is being done in developing the methods of teaching foreign languages.

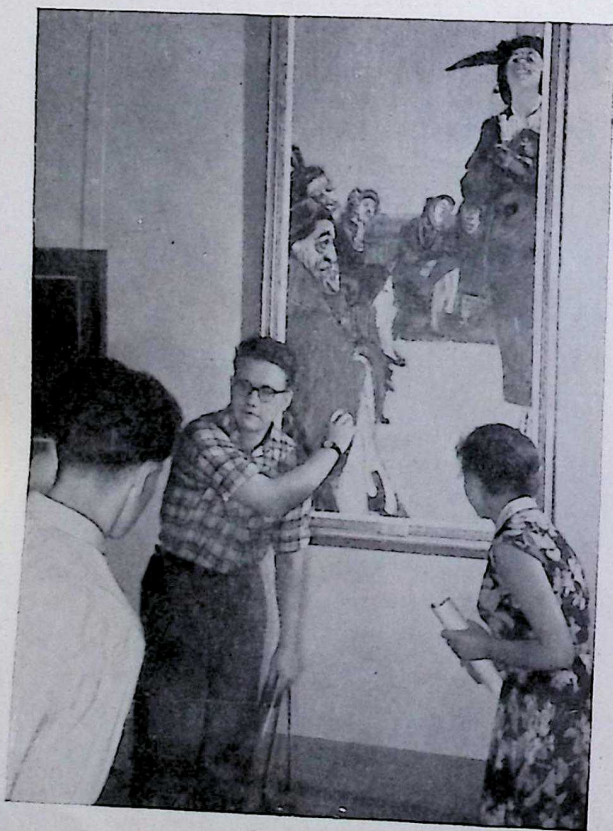
My visit to the Soviet Union confirmed my old conviction that the teaching of foreign languages is closely linked with the development of a feeling of fraternal understanding for other nations.

Such a feeling is built mainly on a clear appreciation of the best qualities of peoples who do not speak our own language, and the realization that we have the same human aspirations.

Cultural
CONTACTS
IN BRIEF



Moscow Radio arranged a contest on Soviet foreign policy, history, culture, etc., for listeners in Arab countries. About 3,000 answers were received



On photo: Awarding of prizes. The exhibition of the work of eight British artists "Looking at People" was on view at the Pushkin Fine Arts Museum. Thousands of Muscovites admired the paintings of Ruskin Spear, Carol White and Dorrik Grace, the sculptures of Betty Ree and George Fullard, and the work of graphic artists Paul Hugant, Alister Grant, and Edward Artizan, well-known for his satiric drawings. Soviet visitors noted with interest the rebirth of realistic trends in modern British painting.

On photo: At Ruskin Spear's *Fashion House*



Soviet Ambassador in Kabul M. V. Degtyar (left) presents the film *Afghanistan Today*, dubbed in Persian, Pushtu and English, to Afghanistan's Press Chief Mr. Seid Kasim Reshtiya. Afghanistan press officials afforded great assistance to Soviet cameramen in shooting the film. Upon accepting the gift of the Soviet Ministry of Culture, Mr. Reshtiya praised the joint work in producing the film as a vivid example of cultural co-operation between the two neighbouring countries

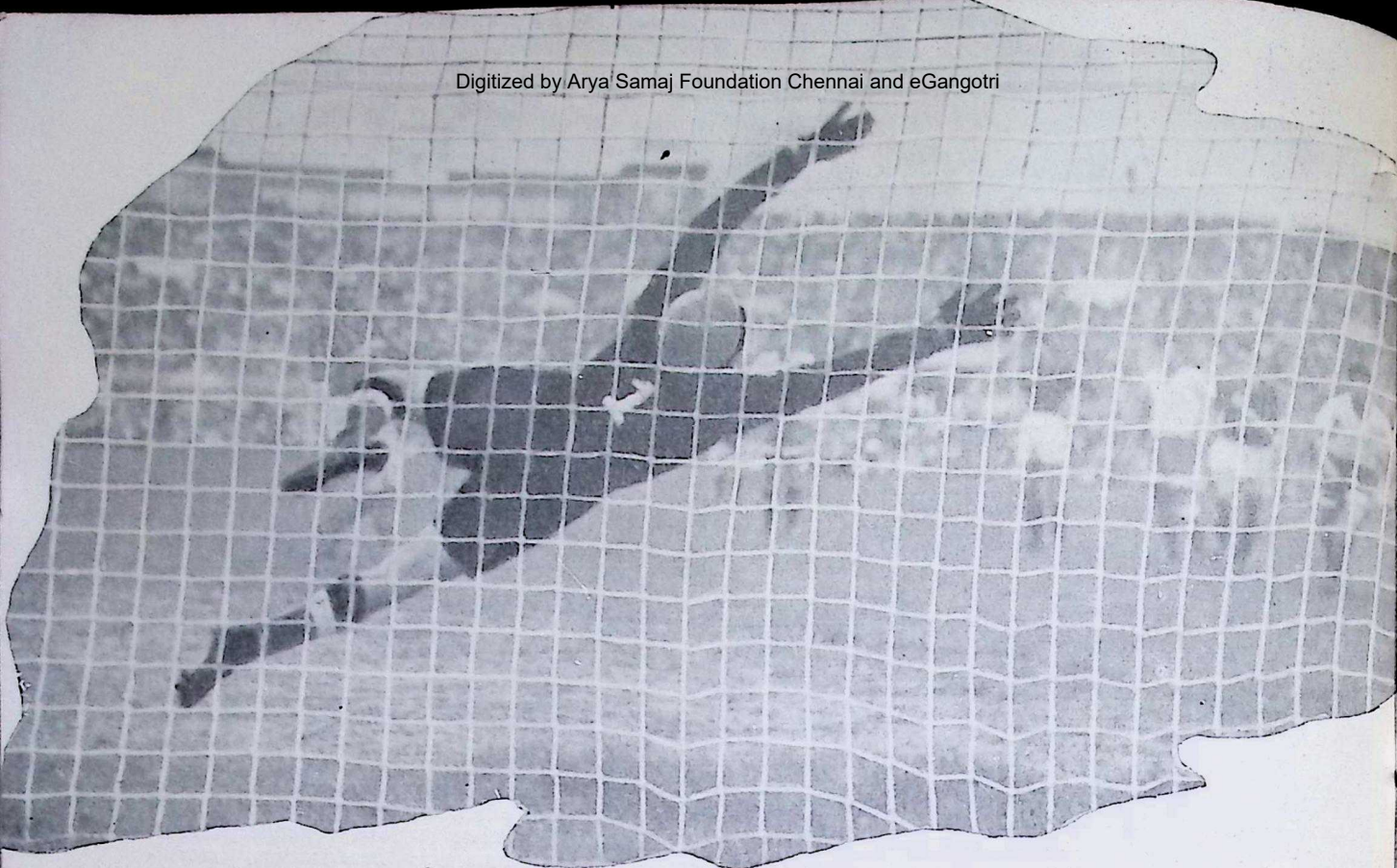


An evening commemorating the 50th anniversary of Giuseppe Garibaldi's birth was held at the U.S.S.R. Society for Cultural Relations with Foreign Countries. An exhibition devoted to the great Italian was on view which included old and modern editions of his books, proclamations and memoirs, letters by foreign correspondents from his headquarters, reminiscences of Russian friends published in diverse journals of his time.
On photo: An exhibition stand

A plenary session of the World Electrotechnical Commission, which unites representatives of 32 countries, was held in Moscow for the first time. Its President, Dr. P. Dammit, wrote in a Moscow journal: "... despite differences in opinion existing in other spheres, we do not allow anything to hinder our joint efforts directed towards the good of mankind."

On photo: One of the sittings





Lev Yashin is equal to this occasion too

Before the Big Matches

By A. Makarov

Speed—Technique—Tactics

The Bulgarians were attacking. Again and again their quicksilver forwards broke through to the Soviet penalty area, only to have their fierce drives blocked by the Soviet goalkeeper, Yashin, whose miraculous saves seemed to defy the laws of Nature. A goal was coming one way or the other. And it did. Four minutes before the final whistle, Tishchenko, almost immobilized by a broken collar-bone, swerved past a Bulgarian forward and sent Ryzhkin away down the left wing. A long lob into the centre—and Tatushin was there to push the ball into the net, deciding the outcome of the tense struggle.

That was in Melbourne. And four years before that, at the XV Olympics in Helsinki, the same two teams met in a match of which their Melbourne encounter was almost a carbon copy. At Helsinki, too, Kolev scored for Bulgaria five minutes after the teams had changed ends for extra time. In the same minute as in Melbourne the U.S.S.R. drew level and, again as in Melbourne, scored their winning goal four minutes from the end. Perhaps these "ghosts" made the Bul-

garians nervous at Melbourne. Be that as it may, this game clinched the tournament. The U.S.S.R. became the new Olympic champions, succeeding the fabulous Hungarians. What are their chances in the World Cup of 1958? Some theorizing is in order...

A player with better technique than his opponents has a number of important advantages. It enables him to husband his strength, to make up for lack of speed, to come out on top in the tackles. It was superior technique that saw the Yugoslavs through the semi-final of the Olympic tournament in Helsinki where they literally wore the Soviet team down, and it was superior technique plus better teamwork that enabled the Hungarians to defeat the Yugoslavs in the final.

But in 1955 teams of excellent football technicians—Milan (Italy) and Wolverhampton Wanderers (England)—lost to Moscow Spartak, both by three goals to nil. An accident? No. Spartak simply ran the Italians and the Wolves off their feet. Simple moves played at high speed enabled the Spartak forwards to control the field in their game against West Germany, the reigning world champions. This match, played in Moscow in August 1955, was in effect a Spartak game,

for they had provided eight of the players in the Soviet team. It was speed too that led the Hungarians to victory against France in autumn, 1956.

Speed then, rather than technique, would seem to have become the decisive factor in football today. But wait. In October 1956 the U.S.S.R. met Hungary. There was little to choose between the two teams as regards ball control, passing and shooting. Nor was there any great difference in speed. What was it then that enabled the Hungarians to hold on to their slim advantage of a goal scored in the opening minutes, and win? Teamwork. When the forward Hidegkuti back-heeled the ball and side-stepped to open the goal he was certain that another Hungarian would be there to take the shot, while when Budai put the ball over to the right wing he was certain that Kocsis would be there and nowhere else. The Hungarians played as a perfect machine. They did not have to waste precious seconds to get their bearings or to find a partner. Polished teamwork was what gave the Hungarians their victory.

International matches in 1956 showed that the U.S.S.R. XI, while beating their opponents for speed, lagged somewhat in technique. Which of these will decide the issue will be seen at Stockholm in 1958.

What are the chances of the Soviet players in the world championship? It is difficult to give a reply at present, but an analysis of several of our leading sides may go a long way towards providing the answer.

Spartak Attacks

Players in red shirts with a white band across the chest close in swiftly on the goal. It seems that it is the ball itself that does all the work, so accurate are their passes despite the speed at which they are taken.

Spartak's style of playing is to be ever on the move, to keep pressing forward, their principle being "attack is the best form of defence." Here their high technical

The U.S.S.R. centre-forward, Edouard Streltsov, heads triumphantly for the Danish goal



training stands them in good stead. The team's chief advantage lies in its rejection of the defensive game.

Spartak's strength lies in its avoidance of stereotyped combinations which often nullify the tactics of what is in general a good team. For a long time the team suffered from too much individualism. Spartak's players—all of them artists and superbly fit—did not merge into an integrated team. Their football was ragged and loose. It is an old maxim that 11 virtuosos playing on their own will, in most cases bow to a well-knit team composed of individually less brilliant ball players. Spartak has now made good this deficiency.



Avtandil Chkvaseli
breaks away

In 1955, Spartak consolidated its reputation as the country's best side, while its victories over teams from England, Italy and Yugoslavia made it one of the foremost club sides in Europe. What is the secret of Spartak's success?

All Spartak men are on the move from the word go. The backs, half-backs and forwards are always in motion, and with a speed that makes the opponent doubly alert. Spartak forwards dash ahead and their superb use of the dummy helps them to get round the opponents' defence with ease. In the goal area they usually employ simple but lightning-quick combinations, leaving the final shot to the best positioned player.

In 1956, Spartak had the highest-scoring forward line in the League, and it played as a body in the Soviet XI. Of these five Olympians particular mention should be made of Sergei Salnikov, an inside-left, the brains behind the attack. He usually plays an effective deep game, lulling the opponents' vigilance. He is more of a goal-maker than a goal-getter but utilizes the least opportunity with accuracy and ingenuity. Strongly built—he stands 5'9½" and weighs 167 lbs.—Salnikov has a fine turn of speed and jumps well. The fans are somewhat worried about his age—32—but take comfort in some well-known cases of football longevity. In this respect, Boris Tatushin, the outside-right, differs favourably from his more experienced colleague. He is 23 and has been playing for the U.S.S.R. for three years. Tatushin has speed and thrust and his lightning forays down the wing culminating in dangerous crosses have created many an opening for his partners. Though relatively short in stature—5'4¼"—he is good in the air.

The attack is unthinkable without a sound and mobile defence, and the forwards and the backs depend, in turn, on the mobility and effectiveness of the half-back line. The Spartak half-back line has become a



Vladimir Ryzhkin "fools" the Brazilian back

general-purpose unit, sure in defence and dangerous in attack. The best of the half-backs is Igor Netto. For a long time Spartak lacked a reliable goalkeeper. Now this problem seems to have been solved. This season Spartak did not start out very auspiciously. It lost several matches thus lessening its chances of winning the U.S.S.R. championship. This, however, does not bar its players from being included in the U.S.S.R. XI.

Leader of the Championship

Games between Spartak and Moscow Dynamo are always an event. The Dynamos have always had a style of their own. It may change outwardly, but it is invariably based on swift combinations. The five Dynamo forwards seem at first glance to move slowly, almost leisurely, but should your attention wander for a moment because of this apparent indolence, you will be surprised suddenly to hear the roar of the stadium and to see the ball in the net. What has hap-

At the Central Lenin Stadium



pened? It may be that Dynamo's outside-left, Vladimir Ryzhkin, dashed in to snatch a quick goal or that the centre forward took a shot when least expected, or...well, the Dynamo forwards wouldn't be as good as they are if it were possible to list all their goal-getting devices. The team's favourite tactic is to baffle and confuse their opponents, catch them going the wrong way and reach the goal with a sudden burst of speed.

Unlike Spartak, the Dynamos more frequently employ the long-passing game. Their finishing is full of drive, and it is then that the crowd realizes that in speed the Dynamos are second to none. The best of the forwards are the speedy outside-left, Ryzhkin, whose pass created the opening for the decisive goal against Bulgaria in Melbourne, and Mamedov, the centre forward. Mamedov is slower than his partners but makes up for it by some fine dribbling. It sometimes seems that the backs step aside to make way for him, so skillfully does he sell the dummy. He is a dangerous shot and positions intelligently. Mamedov scored all four of the goals against Milan in Italy, even though he had been marked by two men from the middle of the game.

Strange as it may seem, the Dynamo half-backs are better in attack than in defence, often sniping at the goal from 18-20 yards out. The team has an excellent though not always consistent centre back (Soviet teams play three backs and two half-backs), Konstantin Krizhevsky, who frequently wins applause by his acrobatic clearances. Together with another international, Kuznetsov, a left back, he forms a solid line in front of Lev Yashin under the Dynamo cross-bar. The expression "under the cross-bar," however, is hardly applicable to Yashin. True, he is confined by the rules to the penalty area, but there he reigns supreme. His game does not strike one as particularly beautiful at first. It has nothing of Grosics' sparkling exuberance or of Remetter's easy grace. It is simplicity itself, but the spectator soon comes to realize that there is beauty in this seeming simplicity. Standing 6 $\frac{1}{2}$ " in his socks, Yashin easily copes with the high balls and is probably just as good with ground shots. Though a bit on the heavy side—180 $\frac{2}{5}$ lbs.—he is remarkably swift and has for a long time been considered as our best goalkeeper. He is still young—27—and the stability of his performance leads one to believe that he will be able successfully to defend the Soviet goal in the World Cup.

The Dynamo leads the teams in this year's championship matches. It has greatly improved its technique compared with 1956 and it is not accidental that footballers like Konstantin Krizhevsky, Boris Kuznetsov and other of its members will be on the U.S.S.R. XI.

Igor Netto swerves past an opponent



Rivals

Among the leading teams contesting the 1957 U.S.S.R. championship are Moscow Torpedo and Kiev and Tbilisi Dynamos—all three traditional rivals of Moscow Dynamo and Spartak. Recognized leaders of Soviet football have more than once lost to those teams.

Which of the three is the best? The results of the championship will show. Each of them has a style of its own, its strong and weak points.



Boris Tatushin in the air



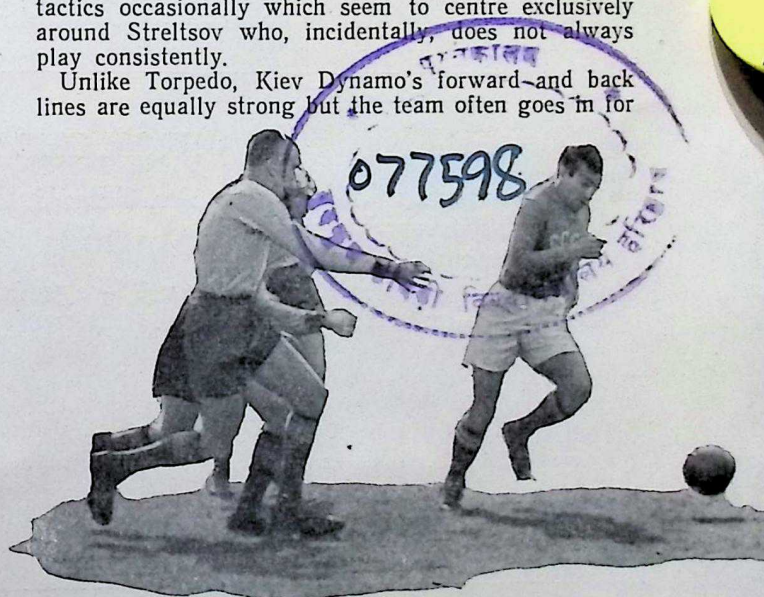
Tense moment in the U.S.S.R. v. West Germany match

Torpedo's back line, for instance, is weaker than its forward line where Edouard Streltsov and Valentin Ivanov show their mettle.

Twenty-year-old Streltsov is perhaps one of the most interesting figures in present-day Soviet football. The typical centre-forward (he stands 5'9³/₄" and weighs 167¹/₅ lbs.) who has a healthy respect for tactics and moulds well with his partners, he combines the needed qualities that make the top-notch player.

The Torpedos could, of course, make a still better showing if they would take the trouble to vary their tactics occasionally which seem to centre exclusively around Streltsov who, incidentally, does not always play consistently.

Unlike Torpedo, Kiev Dynamo's forward and back lines are equally strong but the team often goes in for



Alikper Mamedov shows that he has a fine turn of speed

tricky combinations which, I don't have to tell you, do no good.

The team's best player this season is its half-back Yury Voinov. A tower of strength in defence he is always on the scene to help the forwards. Many a time his long volleys paid off in valuable points for the team. He did not disappoint the hopes of his fans when he played in the U.S.S.R. XI this season against the national team of Poland.

Tbilisi Dynamo might be said to be a team of surprises. This is explained, perhaps, by the too volatile temperament of the Georgians. They usually start off with a furious onslaught which, if successful, means there is little chance of their opponents escaping defeat. Headlong, dashing attacks culminating in powerful, unexpected shots will follow one after another. They simply overwhelm their opponent by their boundless energy which, coupled with effective tactics stuns and paralyzes the defending side. Often, however, a goal in their net is enough to dampen their spirited attack and they sometimes give ground losing the match as a result.

Temperament alone, of course, is not the only feature of their style. Ingenious moves, executed at high speed, often see the Southerners through. Their technique is excellent and they are formidable rivals for the strongest of our teams.

Particularly outstanding among Tbilisi Dynamos is their captain, Avtandil Gogoberidze, a forward who

recently played in the Soviet XI, and Chkvaseli, the outside-left. Both are deadly shots from any position and they move fast. All in all, when playing in high gear the Georgians provide real aesthetic pleasure to those lucky enough to see an exhibition of their unlimited energy and sportsmanship.

The Team

It is still too early to say definitely what players will be on the U.S.S.R. team that will compete for the 1958 world cup. We have mentioned here only some of the club teams and players who have turned in fine performances. But already now new candidates who have made a good showing this season have come to the fore. They are Alekper Mamedov and Vladimir Kessarev of Moscow Dynamo, Slava Metreveli of Torpedo.

And many more may still come forward. Young players, worthy replacements for our stars, are being developed in football schools and clubs set up in the big cities. And who knows, it may be that some of them will play alongside Streltsov, Netto and Yashin against such great names in soccer as Kopa and Hidegkuti, Sizowski and Schiaffino, Matthews and De Stefano. Let us hope so, for football, above all top-flight football, is unthinkable without zest, energy and daring. It is unthinkable without youth.

OUR NEXT NUMBER WILL INCLUDE:

A Great Date—Y. Zhukov. In the Name of Man—Alexander Popovskiy. Radiation and Heredity—P. P. Dubinin, Corresponding Member of the Academy of Sciences of the U.S.S.R. Times in Images—Vasily Sukharevich. Of What I Hold Dear—Maxim Strauch. Meditations on Crete—Ilya Ehrenburg.

FROM THE EDITORS

In the latter half of this year Nos. 7 and 8, and 9 and 10 of "Culture and Life" will be combined. The number of pages in them will be 96 instead of the usual 64. Nos. 11 and 12 will also contain 96 pages.

The retail price of each of these 96-page issues is accordingly raised 50 per cent. The subscription fee remains unchanged.

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